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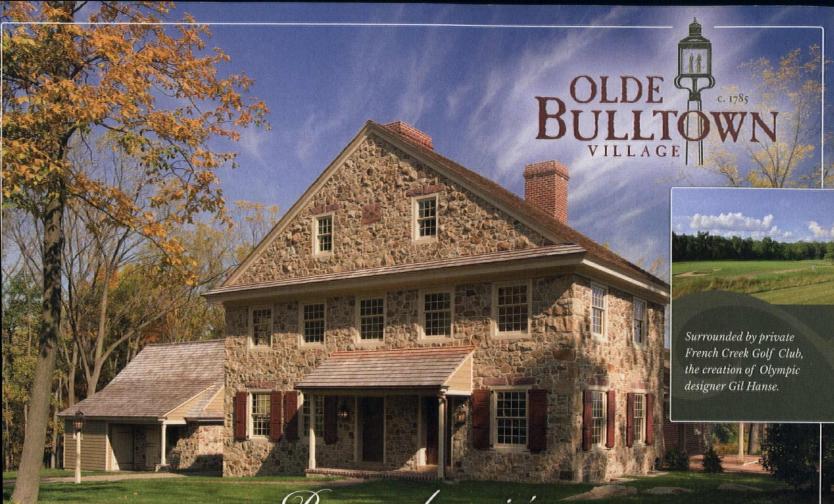
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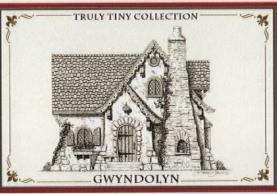
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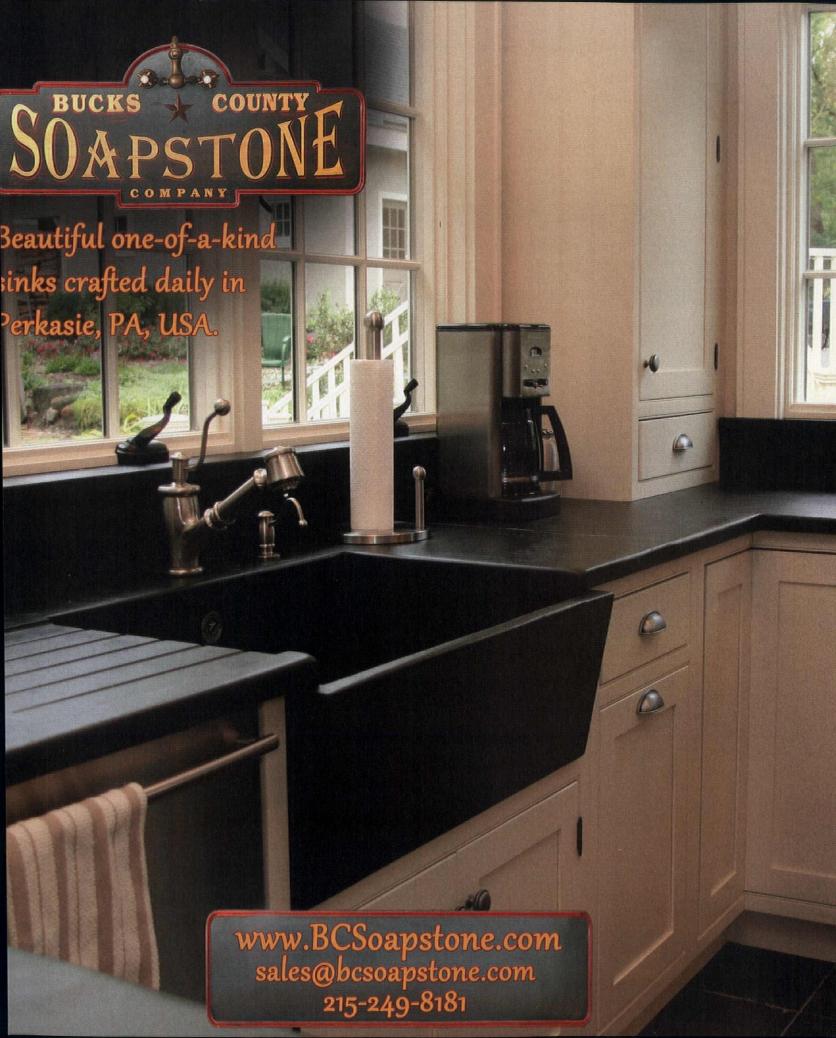








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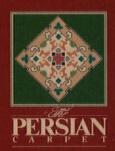
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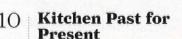
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**ASK OLD HOUSE JOURNAL** 68





# What makes a perfect old-house kitchen?

➤ Even the most die-hard preservationists usually don't want to live with an authentic 1840s kitchen, devoid of running water and all modern conveniences. Fortunately, today they don't have to—there are plenty of ways to blend historical accuracy with cutting-edge technology. For example, the kitchen profiled on page 10 uses a modern refrigerator that looks like a vintage icebox (shown above)—now that's clever design!

If you're working on your kitchen, this is the issue you've been waiting for. Inside, we cover the best countertop choices for old houses ("The Working Surface," page 42), a kitchen with early 20th-century appeal ("Kitchen Past for Present," page 10), how to make your own island out of a repurposed object (Salvage It, page 64), and a reader's fabulous before and after in Success! (page 34).

Since spring is the time to brush away the cobwebs and make repairs, we also check in on some great old-fashioned cleaning tips and techniques in Quick Makeovers (page 58), and get a tutorial on patching damaged plaster in Lost Arts (page 54). We've also added a new hands-on department to this issue, called In Depth (page 50). In it, contributing editor Ray Tschoepe details how to successfully use epoxy fillers. Let me know what you think of this story, as we hope to spotlight these types of thorough repairs from time to time.

If you have wallpaper in your house, you might be familiar with the panic it can induce, owing to the wealth of reproduction choices available and the fact that many original designs aren't exactly subtle. But if you understand how wallpaper evolved through the years, you don't need to be afraid of it, as contributing editor Brian Coleman explains in "Wallpaper Wisdom" (page 72). You might even find that you grow to love it, as I have with the fleur-de-lis paper a previous homeowner installed on my bedroom walls.

Smothe

# THIS MONTH

#### **GARDEN DELIGHTS**

April means Historic Garden Week in Virginia. Tour beautiful landscapes and houses rarely opened to visitors, like Carr's Hill (below), the University of Virginia presidents' house designed by Stanford White. vagardenweek.org



#### SMART SOLUTION

Restore dumbwaiters (or retrofit old laundry chutes) with Butler's reengineered modular electric dumbwaiter system. It comes in eight standard sizes, capable of carrying some 200 pounds, and is U.S.-made. butlermobility.com



# Old House

A double-sided icebox accessible from both the kitchen and the pantry, like the one originally in my house.

EDITOR-IN-CHIEF Demetra Aposporos

**GROUP CREATIVE DIRECTOR** Matthew Bate

More counter space!

I can't resist old art

MANAGING EDITOR Clare M. Alexander

ASSISTANT EDITOR Lori Viator

A salvaged candy counter island like the one in Jane Powell's kitchen: bit.ly/janeskitchen.

More of our favorite

dinnerware (Fiesta's

multicolored mid-

century Homer Laughlin Harleguin

slightly younger

New countertops,

Fireslate (a noble

I'm lusting after

granite countertops.

this time soapstone.

experiment) did not

hold up in this busy

pottery and plates (McCoy, Upco, Bordallo), as long as they're green.

DESIGNER Melissa Newman

JUNIOR DESIGNER Megan Hillman

A Kitchen Aid mixer in ice blue.

An AGA stove-my friend has one, and it cooks to perfection!

MULTIMEDIA SPECIALIST Andrew Bydlon

CONTRIBUTING EDITORS

Nancy E. Berry, Mark Clement, Brian D. Coleman, Steve Jordan, Rob Leanna, John Leeke, James C. Massey Shirley Maxwell, Mary Ellen Polson, Andy Olenick, Ray Tschoepe

It's a toss-up between a disposal and a second kitchen drawer. EDITOR EMERITUS, AT LARGE Patricia Poore

**ASSOCIATE PUBLISHER** Danielle Small

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A prep sink in my kitchen island.

**ACCOUNT EXECUTIVES** Becky Bernie bbernie@aimmedia.com

Carol Murray cmurray@aimmedia.com

A soapstone sink to replace my scratched metal one

WE ASKED:

WHAT DO YOU

LUST AFTER

FOR YOUR

DETROIT SALES MANAGER

Keith Cunningham kcunningham@aimmedia.com

A Big Chill fridge.

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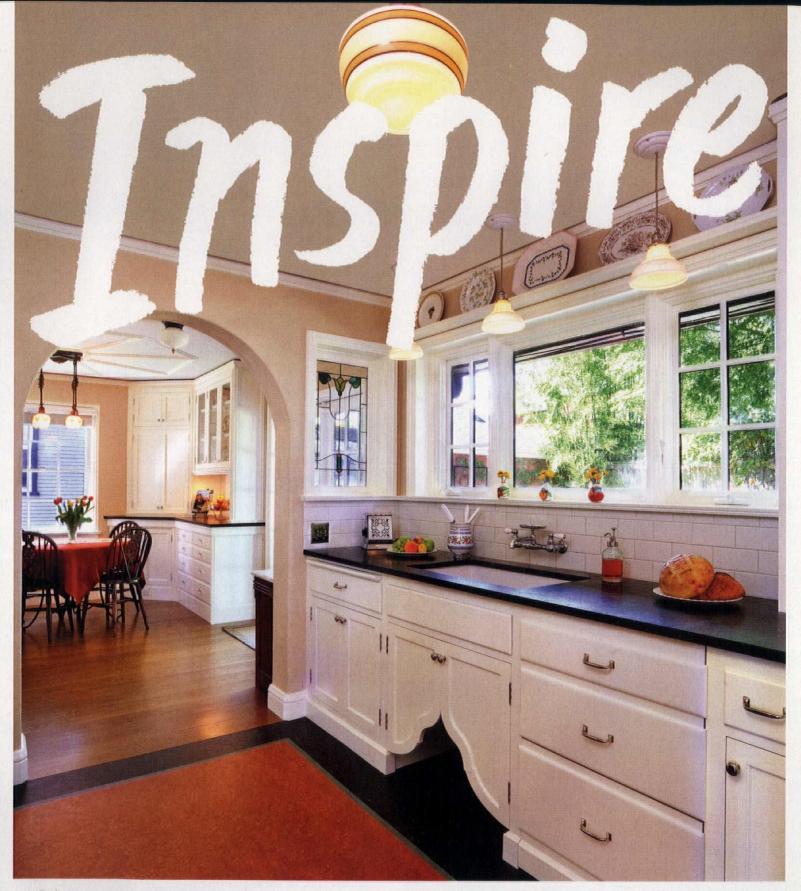
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KITCHEN PAST FOR PRESENT
The clock gets turned back on the kitchen in a 1920s house.
+ HOW TO DISGUISE APPLIANCES

A COTTAGE IN CONCORD

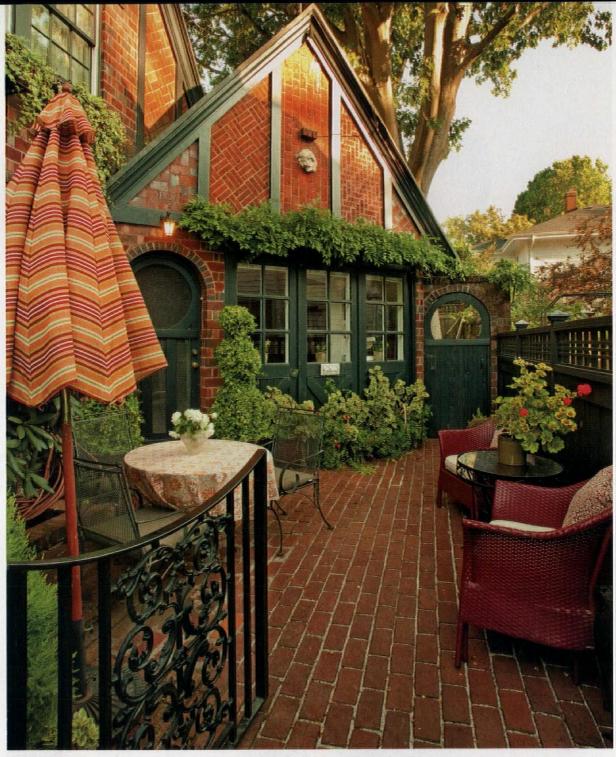
Three centuries of history are apparent in a beloved house.

+ ON THE LITERARY TRAIL

■ 34 SUCCESS!: SIMPLE KITCHEN MAKEOVER | 36 MY NEIGHBORHOOD: LITCHFIELD, CONNECTICUT | 38 WINDOW SHOPPING: SMALL HOUSES ■









The original kitchen in this 1923 builder's model home, though it was rudimentary, offered post-Victorian efficiency with electric appliances and even a dishwasher. But that room was long gone. Homeowner Sue Carter had lived

with an uninspired and falling-apart 1960s kitchen for 10 years before tackling an upgrade—to a look from the past. Her version is filled with such period conventions as clean white cabinets, a linoleum floor, and a vintage-style stove. Other appliances are cleverly disguised.

Armed with an "idea book" made up of magazine article tear sheets, Sue at first had gone to a certified

kitchen designer, who created a contemporary layout. The remodeling was delayed as Sue prepared for her wedding to Bob Low. In the meantime, Sue's son Jordan met historic-house consultant Karla Pearlstein, and mentioned that his mom wanted to redo the kitchen in her restored house. When Karla visited Sue, she was taken with the beautifully appointed brick Tudor—and suggested Sue start over with the kitchen plan. Karla promised that she and kitchen designer Matthew Roman could create a historical kitchen that functioned like a modern one.

On January 1, 2012, the morning after one last New Year's Eve party in the 1960s kitchen, the room was THE HOUSE'S ORIGINAL MASTER BEDROOM, THE FAMILY ROOM SINCE THE 1960s, IS NOW A BREAKFAST ROOM AND CHINA PANTRY. CABINETS HIDE A PULLOUT COMPUTER DESK, TABLECLOTH DRAWER, AND TV. OPPOSITE: THE KITCHEN OPENS TO A BRICK PATIO.

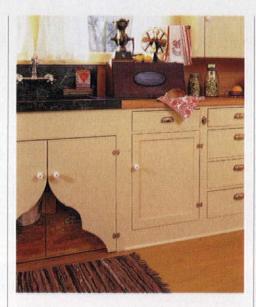




# CUTAWAY DOORS

Popular from about 1915 to 1940, this decorative accent provided ventilation for under-sink cabinets and kept vermin from settling in. The old doors varied in size and cutaway profile. They may have been cut back just above the floor, or open almost up to the knobs.

Many were just jigsaw-cut board or plywood. More sophisticated cabinet doors would include stiles and rails around a center panel. For panels, use MDF or plywood; plywood has better impact resistance. For stiles and rails in doors to be painted, use a band saw to cut maple or poplar. (Maple will hold hinge screws better.)



In a 1914 bungalow in Portland, Oregon, cutout doors are backed with plywood, which is painted with a trompe l'oeil farmhouse scene—a tin bucket and an adorable mouse.



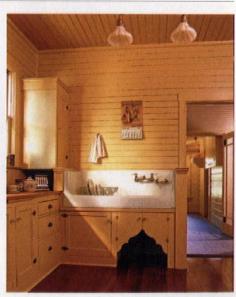
These doors with a fancy-cut profile are vintage, salvaged from a nearby kitchen for use in this Jazz Age kitchen makeover in a 1928 house.



The simple cutaway in neat white cabinets stands out against dark inlaid linoleum in a retro kitchen installed in a 1920s beach bungalow.

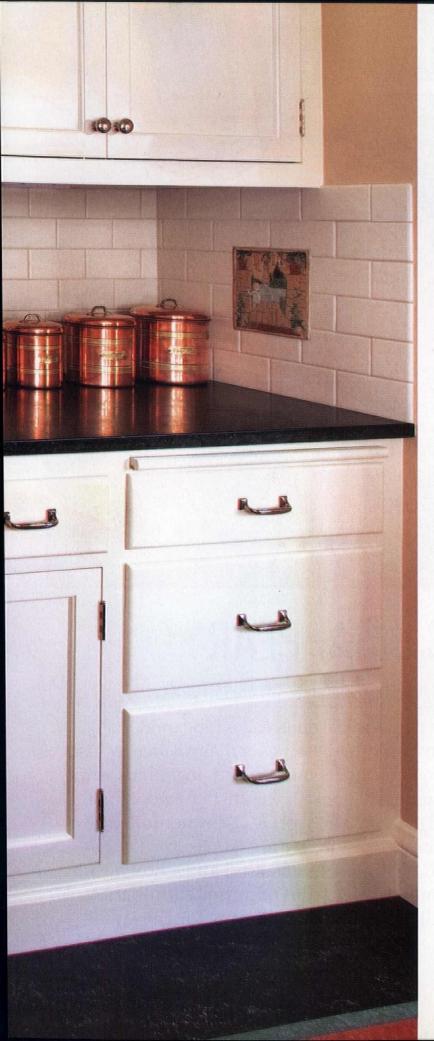


This galley kitchen in a tiny 1930 bungalow was upgraded in vintage style; raised shelves keep the Bon Ami and Brillo out of sight off the floor.



Vintage cabinets were restored—and the horizontally laid beadboard found under drywall—in a surviving early 20th-century kitchen.





THE VINTAGE-STYLE STOVE IS A HEARTLAND REPRODUCTION. PLACED IN THE SUBWAY-TILE BACKSPLASH, NEW ACCENT TILES IN THE STYLE OF BATCHELDER ECHO ORIGINALS IN THE HOUSE'S FIREPLACE.

gutted. "I hauled away 4,000 pounds of lath and plaster in my pickup truck," says Sue's husband, Bob. Soon the cabinetmaker had set up shop in the dining room and in a backyard tent. For the duration, Sue and Bob lived in the basement apartment they'd created. Bob wishes he'd done a better job sealing off the kitchen from the rest of the house: "It looked like Mt. St. Helens had erupted."

"I knew Bob was the cook in the family," Karla remembers, "and that he wouldn't tolerate the fickleness of a vintage stove, so

I recommended a reproduction." Karla was shocked and delighted to find a barely used Heartland 48" range, with a convection oven and built-in hood, at Portland's Rebuilding Center. The homeowners bought it sight-unseen over the phone, for about a quarter of its original price.



More Online

See a gallery of white kitchens at **old** houseonline.com.

The designers' proposal included a walk-in pantry, but Sue and Bob thought it compartmentalized the space. Instead, the breakfast room has lots of storage, and a small food pantry was tucked off to the side. Bob rejected Karla's recommendation for the countertops: white hex tile. The soapstone he prefers has a natural charcoal color that complements the white cabinets and subway tile; it's anchored by the wide border in the linoleum floor.

It took a couple of tries to find a plasterer who could apply an antique-plaster finish over the blueboard backing. Matthew suggested creating a "jewel box" ceiling for the faceted breakfast room. Their cabinetmaker, Petr Maschenko, created the ceiling treatment around a chandelier removed from Bob's mother's 1920 Craftsman home.

Sue was very involved in all aspects of the work. "She's hyperdetail-oriented," says designer Matthew Roman, who modified drawings to suit her meticulous eye. He credits Sue with the fine symmetry of the cabinets, the width of the stripe in the Marmoleum, and the choice of period light fixtures, all of which add balance to the space. As it turns out, restoration of this house—and the kitchen remodeling—started Sue Carter on a new career. She became an interior decorator and opened her own company, Old House Décor in Portland.

The collaborative kitchen design is convincing. As in the rest of the house, archways connect the spaces. To match original flooring, wide-plank, beveled-edge white-oak flooring was custom milled for the breakfast room, which also features wooden countertops. In the kitchen proper, Marmoleum flooring fits the period. Except for one schoolhouse reproduction, the lighting is all vintage. A stained-glass panel allows light to pass between rooms. Although it retains a period look, the whole space has been opened up to the rest of the house and to the garden.

RESOURCES: CONSULTANT KARLA PEARLSTEIN, RESTORINGHISTORY.COM DESIGNER ROMAN DESIGN, LLC, ROMAN-DESIGN.COM CABINETS PETR MASCHENKO, EXOTIC WOOD DESIGN CABINETS, (360) 909-8497 SPECIALTY HINGES WINKS HARDWARE, WINKSHARDWARE.COM NICKEL HARDWARE CHOWN HARDWARE, CHOWN.COM STOVE HEARTLAND APPLIANCES, HEART LANDAPP.COM DECORATOR SUE CARTER, OLD HOUSE DÉCOR, (503) 317-3039



# MAKE APPLIANCES DISAPPEAR

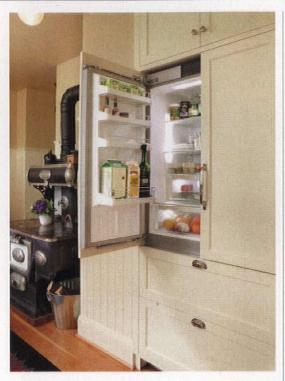
MODERN MACHINES ARE THE ANACHRONISM IN A PERIOD KITCHEN. DISGUISE THEM!



The handsome cabinets shown on the previous pages hide modern intrusions—like the all-but-invisible double-drawer dishwasher by Fisher & Paykel (above). Old-house owners have come up with ingenious ways to maintain the illusion of another time, even in a functioning kitchen.

Some keep the big fridge in the back hall or pantry; others use a reconditioned or reproduction stove. Many simply hide or disguise modern appliances.

A refrigerator may disappear into an "armoire"—or behind an icebox façade. The dishwasher can be faced with a faux drawer front or antique lumber. A "hutch" attached to the wall can include electrical connections for the small appliances it hides. By Patricia Poore



#### **BUILT-IN FRIDGE & FREEZER**

More convincingly hidden than most, a very modern Liebherr unit disappears into a floor-to-ceiling bank of cabinets in the kitchen of a 1908 Tudor. Bin-style drawers below mask the pull-out freezer; well-chosen hardware furthers the idea. The old woodstove draws all the attention.



#### **APPLIANCE GARAGES IN A HUTCH**

Microwave ovens, coffee makers, and blenders (and all their plugs) are even more distracting than one big appliance. Here they're hidden but readily accessible in a custom hutch built by Kevin Ritter of Timeless Kitchen Design. This new kitchen went into an existing addition to an 1816 house.



#### THE ICEBOX DISGUISE

Here, the modern refrigerator is not hidden in a cabinet, but rather disguised as an icebox. The homeowner built the paneled façade for a new French-door refrigerator with bottom freezer. Icebox hardware is antique.



#### REFRIGERATOR IN A DRAWER

Several appliance manufacturers offer pull-out refrigerated drawers, which may allow the use of a smaller main unit. They are easy to disguise behind drawer faces, as in this cabinet by Crown Point.

#### **CUSTOMIZED STORAGE**

Small appliances may be kept out of sight—not in the pantry, but right in the kitchen. In a Craftsman-style island by Crown Point, a generous storage area hides behind a door panel disguised as drawers.



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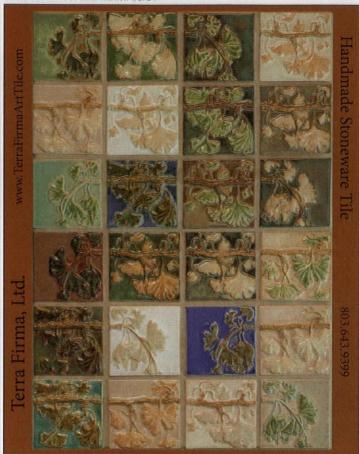
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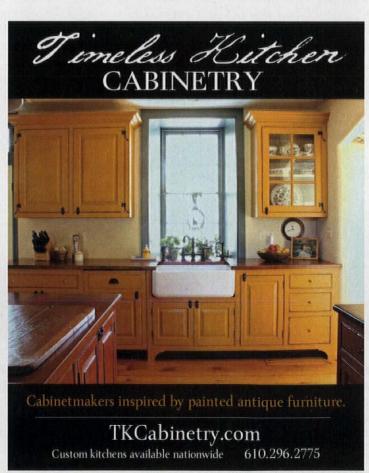
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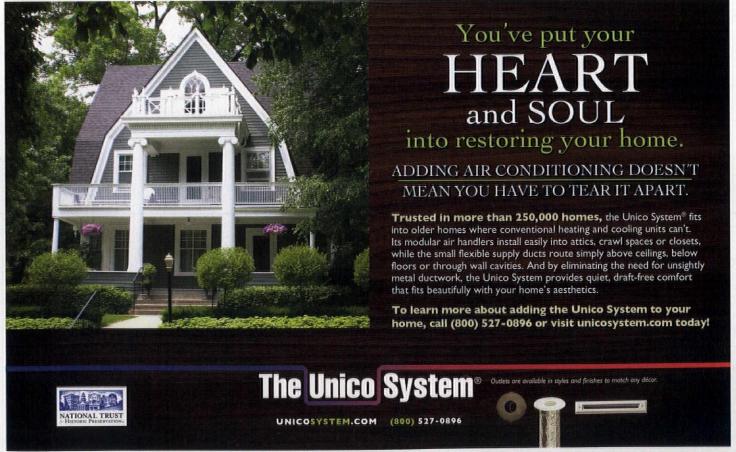
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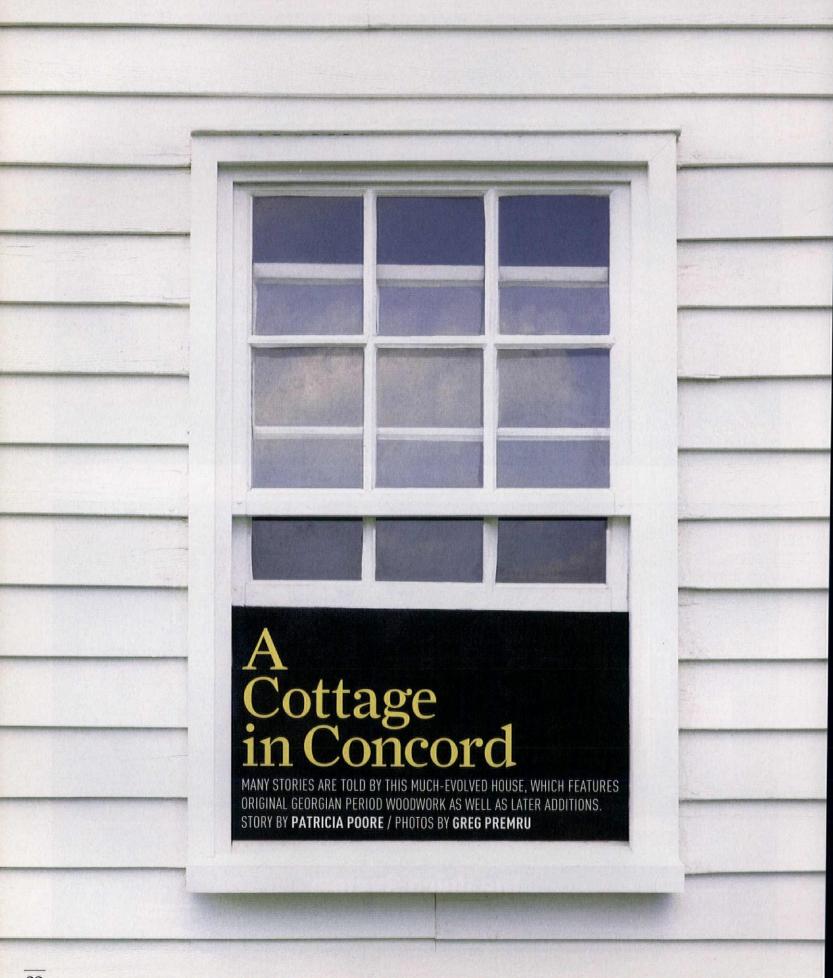




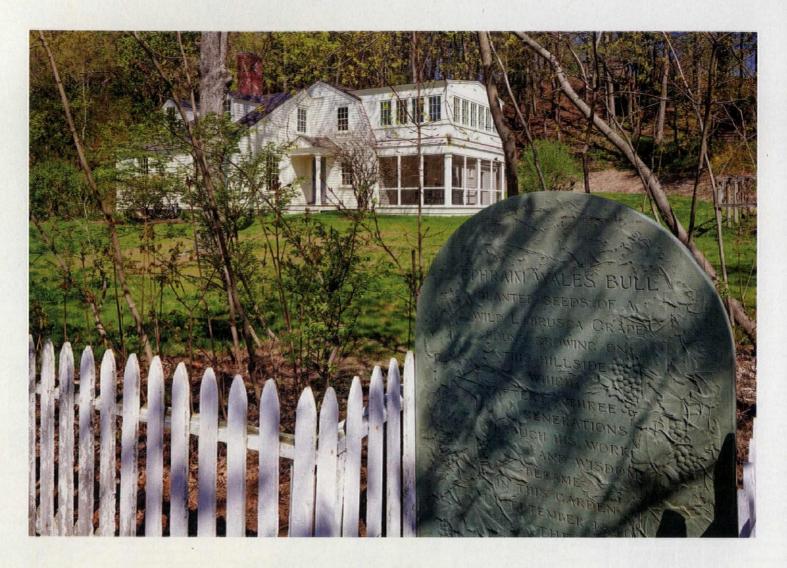


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# This National Historic Landmark sits just down the street from Louisa May Alcott's Orchard House and Hawthorne's The Wayside.

It's a house with many stories, and it looks it: Three centuries of additions and reconfigurations have left an intriguing floor plan and a complex roofline. Sited on the old Lexington Road, Grapevine Cottage is one of perhaps only 20 remaining First Period, center-chimney cottages in Concord. The original core of the house dates to ca. 1690–1706. (Another one-and-a-half-story Cape just like this one, but without any additions, stands in Concord's historic Nashawtuc Hill neighborhood.)

Current owners Linda Merwin and Sky Lance began their restoration late in 2010. "We planned to restore

many elements," says Linda, "but at the same time, this was a modernization of the house. We wanted the entire house to be usable." Many of Concord's antique homes have large additions that eclipse the original structure; locals call it "mansionization." Linda explains that they did not want to live in a big modern addition that had a quaint (but unused) old house attached to it.

"We've always been drawn to antique houses," she says. "We appreciate the interiors as well as exteriors, because of the stories they tell. We felt strongly about preserving Grapevine Cottage because of its importance





# 3 **PAINT COLOR** The robust period trim in the dining room is painted in Chestertown Buff, from Benjamin Moore's Historic Color ANTIQUE TABLE A New Hampshire farmer made this country table of wide boards in the 1890s. The hook for his pipe is still under one end.

## WOODWORK GLOSSARY

#### **CORNER CUPBOARD**

An icon of early American interior design: a built-in cupboard, generally with an upper display case over a storage cabinet, often embellished with carvings. CHAIR RAIL Molding that caps the wainscot or dado area, meant to protect the plaster wall from damage by chair backs.

pentil MOLDING A trim piece carved with repetitive, small, tooth-like blocks, as in the top of the corner cupboard shown. FANLIGHT An elongated, semicircular or semi-

semicircular or semielliptical window over a door or window, radiating in an open fan pattern. FLUTING Shallow grooves

derived column or pilaster. **MUNTIN** The wood strips that separate panes of glass (called lights) in a window sash.

on the shaft of a Greek-

**PILASTER** An engaged, rectangular column that only slightly projects from the wall, used to frame an opening.

TRACERY A pattern of interlacing lines, made of wood (as in the fanlight here), stone, or metal.

**TRANSOM** A window above a door or window, arched or rectangular, fixed or operable.

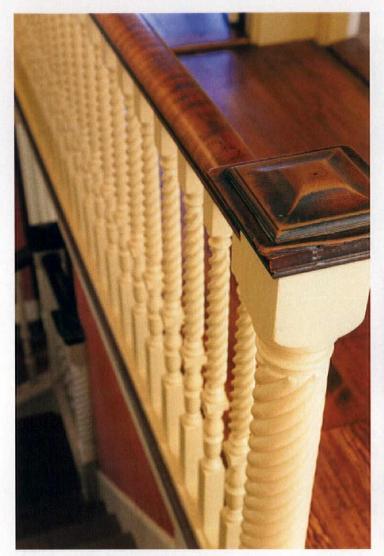
**WAINSCOT** Lower portion of a wall clad in wood. Raised-panel wainscots, as shown here, generally date to after 1750.

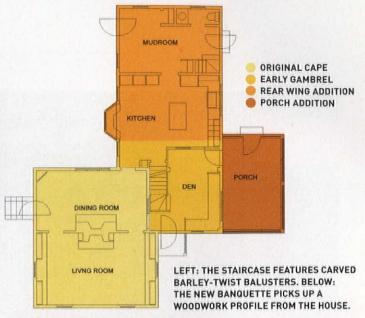
BELOW: THE NEW KITCHEN WAS FITTED INTO THE REAR WING OF THE HOUSE (AT LEFT). BOTTOM: GEORGIAN WOODWORK INCLUDES THE SPECTACULAR CORNER CUPBOARD AND MANTELS, LIKE THIS ONE THAT HAS BEEN PAINTED WITH A QUOTATION FROM CONCORD-GRAPE DEVELOPER EPHRAIM WALES BULL.













in the history of Concord."

Certainly, their work was not what's called in England a "scrape," which removes additions and elements that don't fit the period of the "restoration." Pine flooring and hardware date to the 1700s. The mid-18th-century fanlight window and corner cupboard remain, as does a 19th-century rear wing and a 20th-century porch. That porch had a second story during the 1920s, later removed; a master suite was added above it during the recent remodeling.

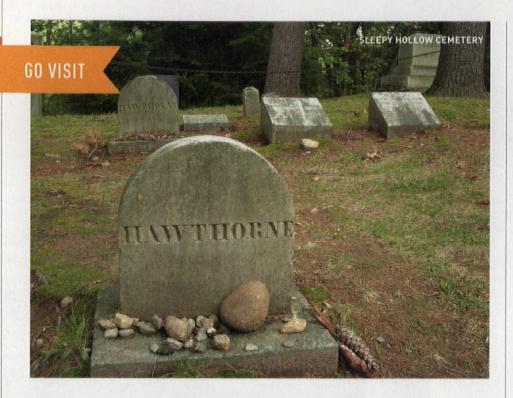
Contractor Platt Builders introduced new systems: plumbing, electrical, HVAC. The footprint remained the same after the renovation. There was minimal rearranging of the floor plan downstairs, except for a doorway added from the kitchen into the old entry hall or den. Rooms upstairs were rearranged to add a hallway.

The kitchen was rebuilt on the existing footprint in the rear wing. But the floor had to be lowered about six inches: "Before, my husband's head touched the ceiling," says Linda. The design is simple, not a re-creation but in keeping with the old house. A Kohler farmhouse sink is set into walnut countertops built by Platt Builders craftsmen. The "island" is an antique English monk's bench.

Just beyond the house is the hillside where Ephraim Wales Bull (1806–1895) cultivated the Concord grape, which he introduced to the Concord Horticultural Society in 1854. A trellis against the wall supported the original Concord grapevine; the vine currently found on the property is a shoot from the old root.

After Bull's death, the property was purchased by children's writer and preservationist Harriett M. Lothrop, author of the Five Little Peppers books (writing as Margaret Sidney). Lothrop renovated and added to the house at the turn of the 20th century; it is she who named it Grapevine Cottage. Lothrop added the inscriptions over the fireplaces, which she excerpted from Bull's journals. Over ensuing years, the house had a variety of owners and uses, and served as a teahouse, a restaurant, and a private residence.

During changes in ownership and use, the house retained its New England white-painted exterior. Linda Merwin says they had no intention of changing that now. "But with this restoration, the color was softened somewhat," she adds. "We used Gropius White from Benjamin Moore. It ties the house together, and looks good in snow and in summer."



# On the Concord Trail

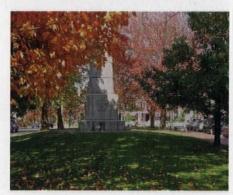
A pilgrimage to the historic and still-lovely Massachusetts town of Emerson, the Alcotts, Hawthorne, and Thoreau. By Patricia Poore

After he discovered Transcendentalism, my high-school-aged son and I went to Concord as literary tourists—even at the height of summer, it turned out to be a lovely, quiet trip. On the second day we arose at 5 a.m. to head to Walden Pond, to see it as Thoreau did, empty and pristine. Turns out every baby boomer in the county does a constitutional swim at about that time. Plastic caps bobbed in the water as we walked the wooded trail around the lake. So Concord is a real town, not a hyper-reality theme park. But it's a town that takes its history seriously.

#### **PATRIOTS AND POETS**

Only 20 miles from Boston, this pretty, preservation-minded town at the confluence of the Sudbury and Assabet rivers is famous for its Revolutionary history; the Battle of Lexington and Concord was, of course, the initial conflict in the War of Independence.

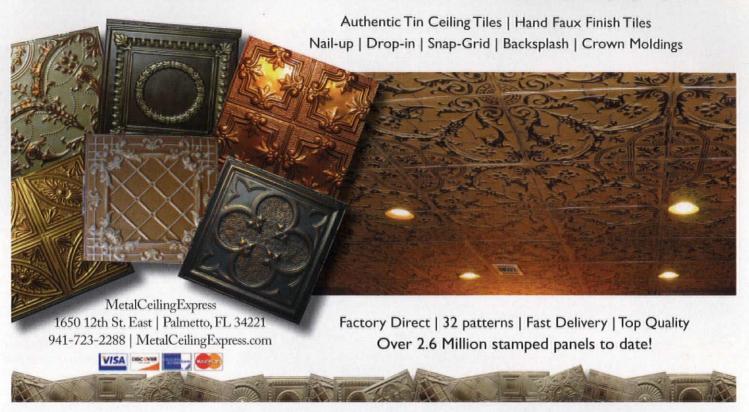
The town is even better known for its literary past. Its most prominent citizen in the 19th century was Ralph Waldo Emerson, whose advocacy, in part, drew novelist Nathaniel Hawthorne and philosopher/educator Bronson Alcott (father of Louisa May Alcott, who wrote Little Women here). Henry David Thoreau, a native Concordian, was also part of Emerson's circle. The town was the cradle of the Transcendentalist movement, as well as a stop on the Underground Railroad and a hotbed of early feminism and environmentalism. All of this history remains evident to a visitor today.

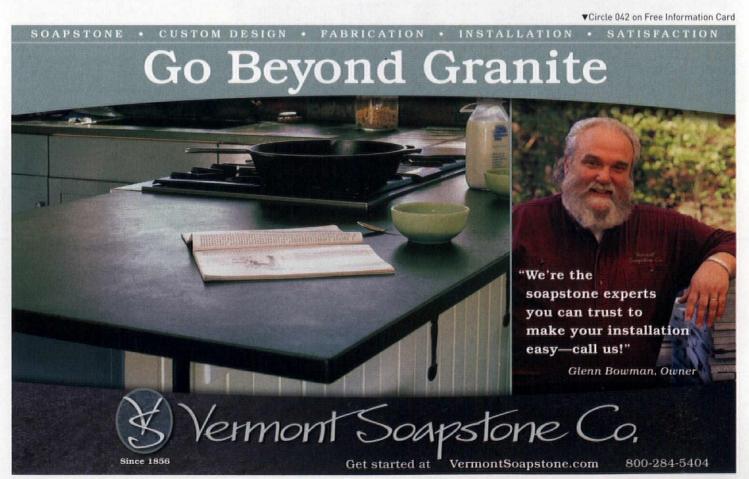


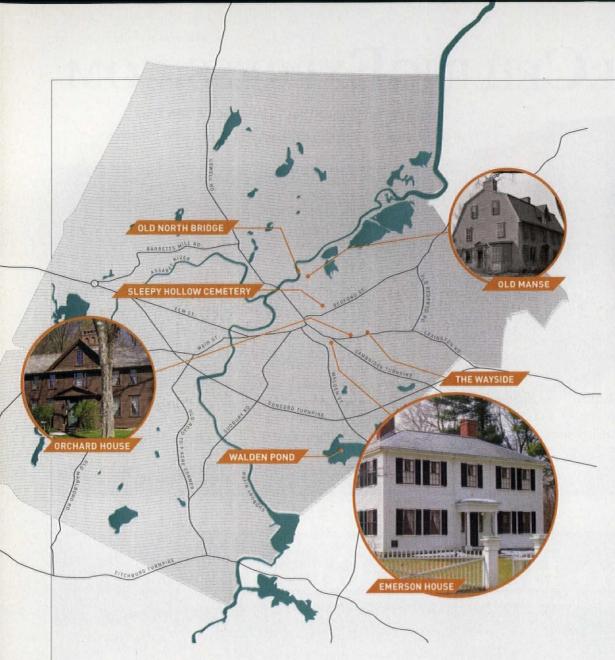
#### WHERE TO STAY

Monument Square (above) is where you'll find Concord's Colonial Inn, a National Register landmark going back to 1716 and operated as a hotel since 1889. More intimate is the Hawthorne Inn Bed & Breakfast, which offers seven guestrooms and breakfast at a common table. Near the Square, North Bridge Inn (1885) was renovated in the late 20th century to provide six efficiency suites. Mill Brook Inn has two guestrooms in an 18th-century house with beehive ovens and a stenciled wood floor (and evening sherry).

# METAL CEILING EXPRESS. COM









#### OLD MANSE

Patriot minister William Emerson built this Georgian house in 1770. His descendant Ralph Waldo Emerson, as well as Nathaniel Hawthorne, lived and wrote here during the mid-19th century. Thoreau's heirloom vegetable garden, planted in honor of Hawthorne's wedding, was recently re-created.

#### **ORCHARD HOUSE**

This old house where Little Women was written long predates the Alcotts' ownership and renovations, begun in 1857. The house is remarkably unchanged since the 1860s, including 80 percent of the furnishings. The tour explores the house, the rigorous daily life of the unusual Alcott family, and literary history.

#### **EMERSON HOUSE**

This steadfast New England Federal was built in 1828 and purchased by Ralph Waldo Emerson in 1835; it became the center of Concord's literary and social life. The interior is as it was in 1873, when it was renovated after a fire. Still owned by the Emerson family, the museum house is open to the public April-October.



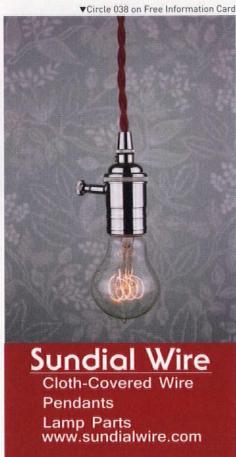
#### SITES TO SEE

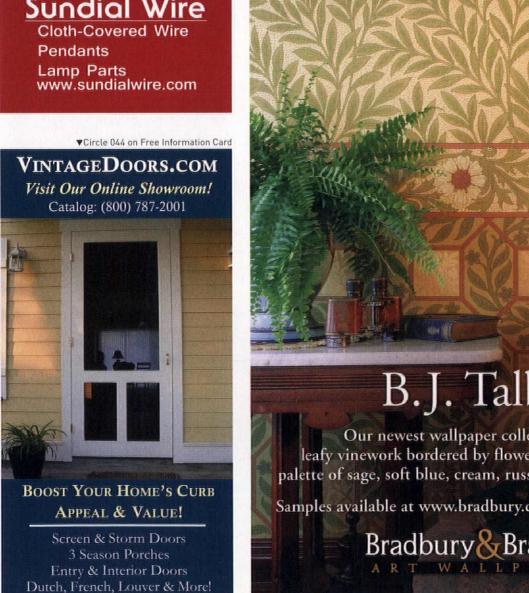
Old North Bridge (above) is where "the shot heard 'round the world" was fired in 1775, triggering the Revolutionary War. This pedestrian bridge is a replica of the wood original and in its original location.

The Wayside (ca. 1700; closed for restoration until 2015) was once home to the Alcotts, Hawthorne, and author Harriett Lothrop (aka Margaret Sidney), who later lived at Grapevine Cottage nearby. Like the North Bridge, the house now is part of Minute Man National Historical Park.

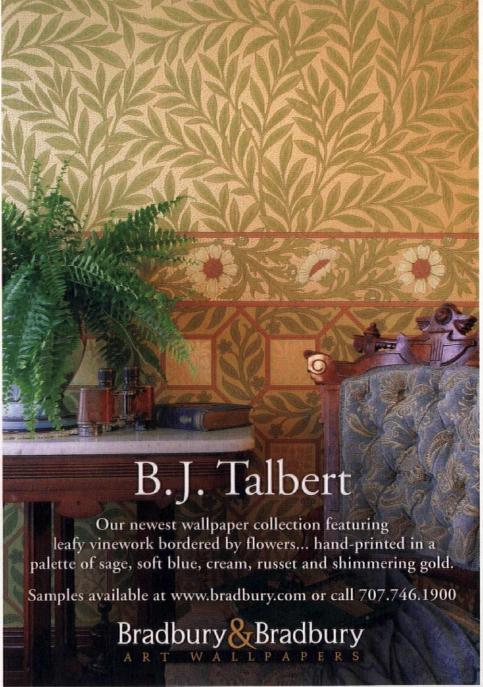
Walden Pond is a glacial kettle hole amidst hiking trails and protected land, most famous for being where Henry David Thoreau lived in nature for two years and wrote Walden. See a replica of his tiny cabin here.

Sleepy Hollow Cemetery is a sylvan, history-laden escape just one block from Monument Square. "Mourning Victory" is a Civil War memorial by sculptor Daniel Chester French. The graves of Thoreau, Hawthorne, Emerson, the Alcotts, and Harriett Lothrop are in the section known as Author's Ridge.













Putting timeless design into a mansard cottage.

Text by Steve Erwin / Photos by Sandy Agrafiotis

We're both from Baltimore, but when my wife, Patricia Caya, and I visited Eastport, Maine, we fell in love with the town—and bought this mansard-roofed Second Empire cottage built around 1860. Knowing we were looking for contractors who are respectful of old houses, our real-estate agent recommended Patrick Mealey and Joyce Jackson. They call their firm Fine Artist Made—we were an instant fit. The relationship proved to be wonderfully collaborative, as Joyce and Patrick have an aesthetic similar to ours.

Much of the house was intact, but the kitchen (and two bathrooms) had suffered years of remuddling. In the kitchen, plaster was long gone, and drywall was covered with fake wood paneling. Taking walls down to the studs made it possible to entirely replace plumbing and electrical systems. Ceiling accretions were re-

moved, raising the ceiling height by a couple inches.

This is a cottage, never fancy, and we were pragmatic about the design of the kitchen. It is contemporary in function, though it reflects the house's past. The 1970s triple window, slightly raised and centered and now trimmed to match, lets in plenty of light. The pine flooring and trim are original, dating from the 1860s. A painted beadboard wainscot suggests an 1890s upgrade. Cabinet hardware and lighting evoke the 1930s, a time when many Victorian-era kitchens were updated for the electric era. The cabinet door trim was inspired

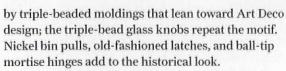




## **KITCHEN SUITE**

Just off the kitchen, next to a set of boxed stairs, a little blue bathroom shares the kitchen's color palette. Long ago this room was a pantry, but it had already been converted to a powder room and laundry. We moved the laundry, and added a shower in this space to create a compact full bath.

Patrick and Joyce built the tall storage cabinet around an existing heating duct, turning a problem into an asset. And they repurposed an old transom window as a medicine cabinet over the sink.



Countertops are affordable laminate, fabricated on site and edged with half-round and cove moldings. Where there was once a wood-burning cookstove on the chimney wall, a propane heater had been installed. Although it looks ugly in the "before" pictures, it seems to blend into the beadboard wainscot, and keeps us and our pets warm during the long Maine winter.



LEFT: THE CA. 1860 HOUSE IS A DIMINUTIVE MAN-SARD-ROOFED COTTAGE. ABOVE: A COUNTERTOP RETURN AND BUILT-INS MAKE GOOD USE OF WHAT WAS ONCE AN ODD WASTE OF SPACE. OPPOSITE: THE HOMEOWNERS DECIDED TO KEEP THE LARGE 1970s WINDOW FOR ITS LIGHT AND VIEW.



## **18TH CENTURY**

Weathered clapboards stained a plummy brown lend texture to Hollister House, a large 18th-century residence in the midst of a 25-acre garden run by the Garden Conservancy. It is open to the public on weekends during the summer: hollisterhousegarden.org. (Read more about the house and gardens at old houseonline.com/hollister-house.)

## NEOCLASSICAL

A small, elegantly detailed house of the Federal period (1790) sits near the road passing through the nearby town of Sharon. Its owner, decorator Matthew Patrick Smyth, discovered the Palladian window behind an interior wall added on what had been the stair landing.

GREEN ACCENT DOOR



"Litchfield is peaceful and a great place to write. Yet it's close to New York and full of interesting people... the perfect combination of calm and social interaction."

author & decorator FLORENCE DE DAMPIERRE

## **COLONIAL REVIVAL**

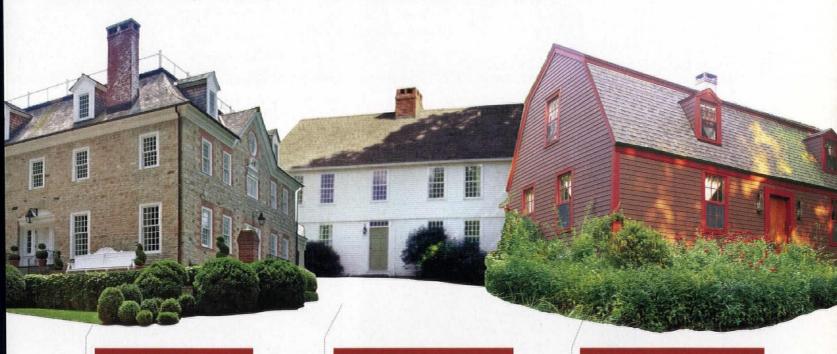
Situated on one of Litchfield's main streets, this 1876 Colonial Revival house with Federal details is typical of the prosperous large houses in this town. The current home of decorator and author Florence de Dampierre is distinguished by a bright green door.

## Country Classics / Litchfield, Connecticut



Among the prettiest of New England towns, Litchfield, founded in 1719, is set in a landscape of rolling hills, endless woodlands, and early American houses. You can almost imagine arriving by stagecoach—especially as this was once an important stopover between Boston and New York.

Many 18th- and 19th-century houses stand along the streets that radiate from the village green, in styles from Georgian and Saltbox to Greek Revival, along with later classics. Nearby towns in Litchfield County—Washington, Salisbury, Kent—figure in American history. Today the area is home to many well-known designers, artists, and actors. Text by Annie Kelly / Photos by Tim Street-Porter



### STONE GEORGIAN

Weatherstone is the home of author Carolyne Roehm and is featured in her books. Begun in 1765, the magnificent Georgian house was built of granite. Its main block is a three-story, five-bay house with a hipped roof, gabled dormers, a "Chinese Chippendale" roof balustrade, and three tall chimneys.

### **CENTER-CHIMNEY COLONIAL**

Not far from Litchfield's town center, the 1735 Daniel Lord farmhouse is a center-chimney colonial house sitting on nearly 30 acres of land. The owners replaced anachronistic Victorianera windows with authentic period reproductions that have 12-over-12-light sash.

## **GAMBREL FARMHOUSE**

This small center-chimney, gambrel-roofed farmhouse, built around 1740, sits just outside the town of Litchfield. It was once shingled; the little roof dormers were added. The body paint is Tudor Brown, and the trim Cottage Red, both from Benjamin Moore's Historic Color collection.



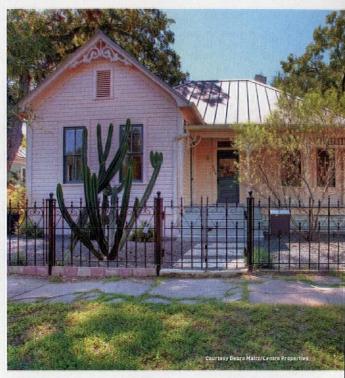
## RISING SUN, IN / \$45,000

Loaded with gingerbread, the 1867 Gothic Revival Rumpe House retains all its original woodwork, windows, and doors. Inside, highlights include extensive faux graining and, in the kitchen, a cistern-fed hand pump.



## NASHVILLE, TN / \$324,500

Built ca. 1910, this bungalow with a flared hipped roof possesses original hardwood floors, leaded glass windows, a neoclassical fireplace with original tile, and a clawfoot tub.



## SAN ANTONIO, TX / \$279,000

Located in the heart of the King William Historic District, this ca. 1900 cottage boasts such original details as a decorative gable bargeboard, two-over-two sash windows, and a corner fireplace.



## DUNSTABLE, MA / \$749,000

A quintessential Cape Cod, the ca. 1732 Nevins House was expanded twice in the 18th century, but still clocks in at just 1,392 square feet. Historic features include six reconstructed fireplaces, a formal parlor, and unpainted original woodwork.

## Petite Packages

Many old houses start small, then grow through addition. But these examples show that you can pack plenty of charm into less than 2,000 square feet.



## NEW ORLEANS, LA / \$379,000

This diminutive 1870s shotgun house has elaborate cornice brackets and arched floor-to-ceiling sash windows with matching shutters. Inside are working pocket doors, multiple fireplaces with cast iron covers, heart pine floors, and a plaster medallion and transom window in the front parlor. A brick patio in the back garden provides a relaxing oasis.

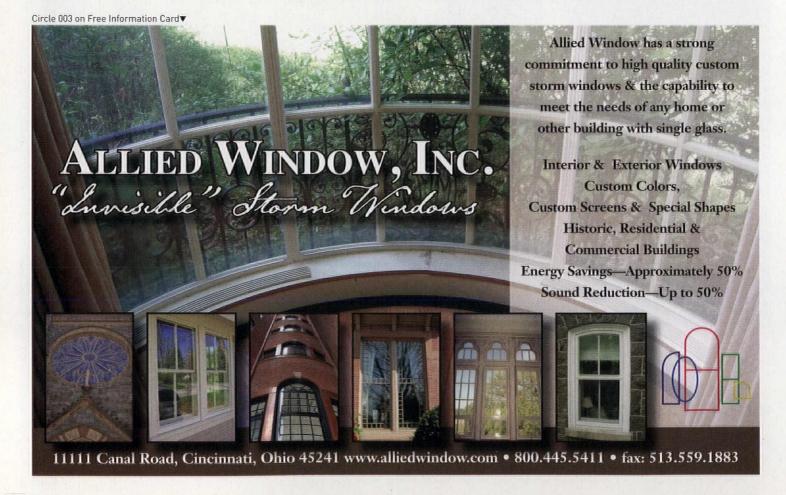
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# Tho-MORKING SURFACE

FROM STONE TO LAMINATE, HISTORIC MATERIALS WORK HARMONIOUSLY IN PERIOD KITCHENS.

. BY MARY ELLEN POLSON-



the early 20th century, slate laundry sinks were so common you could buy one from a plumbing catalog. It comes in beautiful colors: light gray to charcoal, light to dark purple, light and medium green, soft red, plus purple-streaked greens and grays.

Another traditional stone making a comeback in the kitchen is marble, but because it's porous, and stains, etches, and pits easily, it's more appropriately used in backsplashes, as a pantry counter (as was common in the 19th century), or as an inset for rolling out dough. If you want the look of marble without the maintenance issues, consider a manmade quartz blend (see "Concrete to Quartz," page 48).

Ubiquitous in kitchens for more than 20 years, granite remains a versatile option because the choices, colors, and patterns are so diverse. Many granites are nonporous, an advantage over traditional soapstone or marble. Light granites can stand in for marble; grays and blacks offer the look of traditional stones with less maintenance. Hone it for a subtler look more in keeping with many old-house styles.

Wood has long had a presence in both kitchen and pantry: Pine, maple, and oak were top choices for worktops at the turn of the 20th century, but butcher block was the most popular wood countertop. Butcher block counters or islands are formed from strips of hard maple or oak bonded together with the grain edge facing up for stability. Many high-end wood countertops are offered with long-lived (and even minimal-maintenance) permanent finishes, but wood intended as a cutting surface is usually finished with tung or mineral oil. Because wood can burn and will turn black with repeated exposure to water, it's best used away from the stove or

sink-topping for an island or pantry, for instance.

Tile first appeared in kitchens in the late 19th century, as the "sanitary" movement began to sweep the country. Clean white 3x6 subway tiles and 3" or 4" squares were standard on both counters and backsplashes. Grout joints were kept deliberately thin, no doubt to diminish opportunities for encroaching dirt. In the 1910s, many counters were trimmed with bullnose caps in contrasting colors like black and green. By the late 1920s, countertops grew colorful with oversized hexagons in olive green, bisque, black, and pale yellow.

Stainless steel, nickel, and other metals have been in widespread use since the 1920s (and appeared even earlier in ads in magazines like *House Beautiful*). Stainless steel was especially hot in the 1940s and '50s, sometimes used for cabinets, too. As the name implies, it won't stain, lasts practically forever, and is easy to clean.

It may come as a surprise, but the first laminates were patented in 1909. (Formica celebrated its centennial in 2013.) Because they were novel and expensive, laminates didn't catch on as surfacing materials until the 1920s (on radios) and '30s (in diners and movie theaters). After World War II, the market for laminate countertops exploded, offering homeowners a dizzying array of colors and patterns. Though Formica still comes in a vast number of designs, a few mid-century patterns offer the most authentic choices for restoration.

Whatever work surfaces you choose for your kitchen, aim for materials that suit the style of your house and the era when it was built. The older the house, the more sensitivity required. Luckily for those of us living in 20th-century homes, there's more than enough diversity to go around.



## 5 TIPS FOR TIMELESS COUNTERS

Mix and match. Choose wood for a dry prep or pantry area, marble for rolling out dough, and stone or a manmade surface for wet/hot areas.

Play up the details. Finish counters with traditional edge profiles (ogee, bullnose) or—in mid-century kitchens—metal trim; add drainboard grooves to wood, stone, quartz blends, or even concrete.

Consider an integral sink or a backsplash made of the same material as the counter. You'll get a sleek look that's both of the moment and timeless—as well as easy care.

Buy locally sourced stone. Soapstone, slate, and area-specific stones have been mined in the Appalachians from Virginia to Maine for more than 150 years; limestone, marble, and granite are quarried in the Midwest (especially Indiana). Not only are these materials green, they are historically authentic.

Coordinate the textural style and colors in the stone with those of cabinets, wood trim, and backsplashes. For example, pull out a darker tone from a light stone countertop for the tile backsplash and another for the cabinets.





## **COUNTER CARE**

While manmade countertops require no special treatment to stay beautiful, natural materials like stone and wood require sealing and occasional touchups to keep looking their best.



## SOAPSTONE

Treat with mineral oil monthly during the first year to make the oxidation uniform. When scratches appear, buff them out with fine steel wool, or sandpaper (80-grit or higher) wetted with mineral oil.



## SLATE

No finish or sealer needed, but it can be treated with mineral or tung oil. Clean with any mild detergent.



## **GRANITE AND OTHER STONES**

Seal according to fabricator's instructions and check every few months to make sure the sealer is holding up—the seal is good if water beads up on the surface. Clean with low-pH [7 or less] non-acidic cleaners or a stone cleaner.



### WOOD

Seal wood cutting surfaces with a food-safe oil, such as tung, mineral, or walnut; repeat when wood begins to look dry. Buff out abrasions and water stains with low-grit sandpaper. Wood not intended for chopping can be sealed with polyurethane or a marine varnish; both are food-safe once cured.



## STAINLESS STEEL

Since the surface tends to show fingerprints easily, clean frequently with mild soap and water. Remove small scratches with a nylon scouring pad, going with the grain of the material.



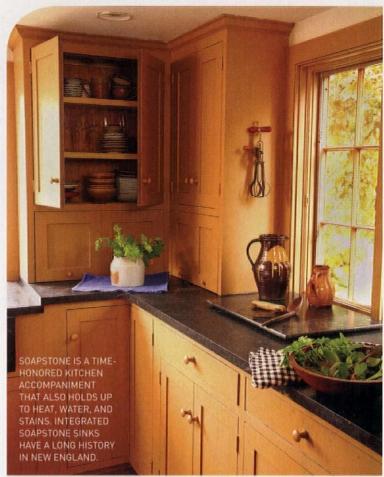
## LAMINATE

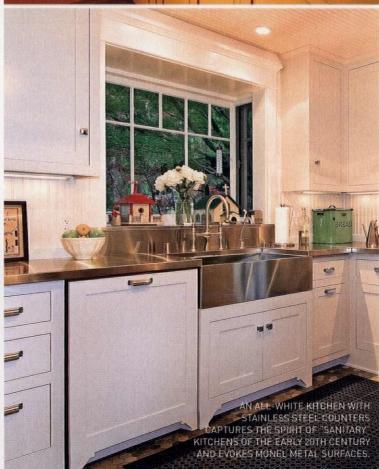
Scratches and stains usually buff out with nonscratch powdered cleaners, but avoid laying hot pots on the surface, which can scorch or burn—despite "cigarette proof" laminates that date to 1931!



### TILE

Keeping grout clean is the real challenge with tile counters. Use a modern stain-resistant epoxy grout, and clean dirt buildup with baking soda or a non-scratch cleanser and an old toothbrush.







## **CONCRETE TO QUARTZ**

Looking for ease of care in a countertop, but want something that looks like it belongs in the house? Consider two manmade materials with chameleon qualities: concrete or quartz blends (aka engineered stone).

Either polished or honed, concrete is extremely durable, stain-proof, and won't crack or chip once cured. The handfinished material can be mixed into many different colors and textures, including

some that resemble patterned stones like granite and marble, or even classic neutrals like slate. Decorative tiles or shells can be embedded into the surface for a personalized touch, and incorporating drainage grooves or an integral sink is a snap.

Quartz blends usually go by proprietary names (Silestone, Caesarstone, Zodiag, Cambria, etc.), but all blend about 94 percent quartz with resins and other

materials. These nonporous engineered stones are stain-, acid-, scratch-, and impact-resistant. Their appearance falls somewhere between terrazzo and granite, but depending on the color and fineness of the stones used, an engineered stone can stand in for marble or limestone in many historically desirable colors. Quartz blends also are available in solid primary colors and terrazzo-like patterns that are good options for mid-century homes.

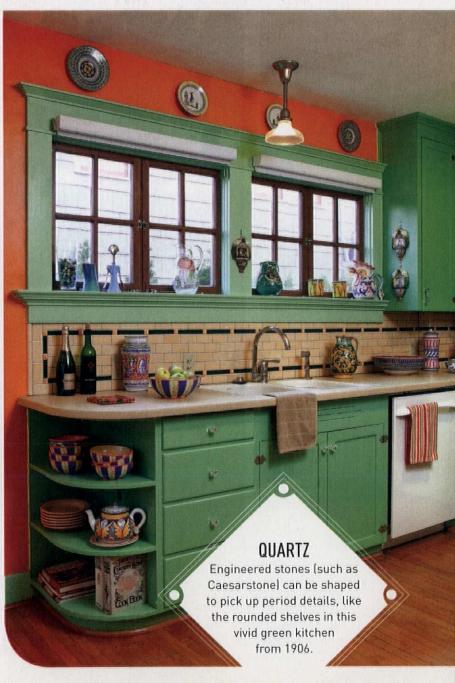


ABOVE: PRACTICALLY INDESTRUCTIBLE, CONCRETE HANDCRAFTED ON SITE CAN STAND IN FOR SOAPSTONE OR GRANITE, EVEN IN A 1907 EDWARDIAN KITCHEN.



More Online

Learn how kitchen islands evolved at oldhouseonline.com/kitchen-islands.



## **MORE CHOICES**

- Similar to soapstone or slate,
   Galaxy from Ashfield Stone is a dense mica schist found only in western
   Massachusetts. ashfieldstone.com
- 2. **Soapstone** has a timeless quality, especially when fabricated into almost seamless counters with matching backsplashes. This Bucks County Soapstone example also has an integral sink with drainage grooves. bcsoapstone.com
- 3. A favorite bar-top surface since the Belle Epoque, zinc—like this from The Copperworks—finishes to a soft gray. Because the surface reacts with exposure to water and acids, it will form spots that continuously evolve. thecopperworks.com





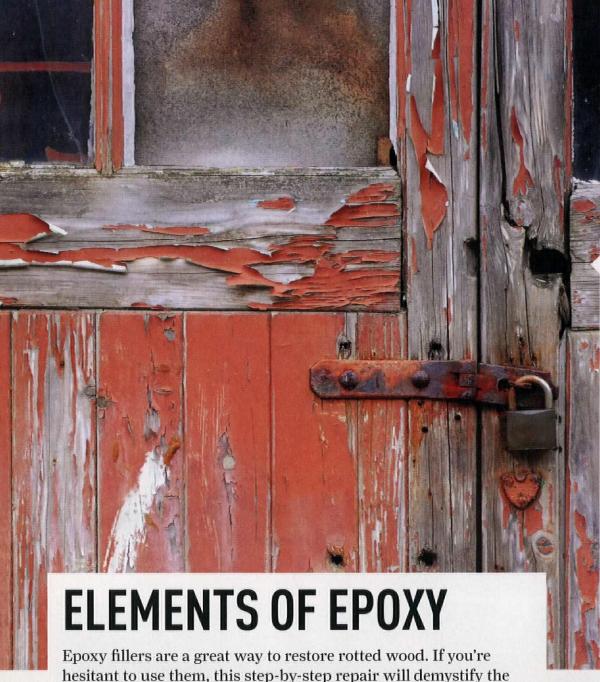




- 4. Red Ellipse from **Formica** recalls the 1950s' highly popular tomatosoup red laminates. formica.com
- 5. Natural **slate** quarried in the Northeast is exceptionally durable; these counters are from Sheldon Slate, in business since 1917, sheldonslate.com
- 6. A custom **walnut** counter from J. Aaron features a molded profile edge; wooden counters can be treated with with long-lived marine varnish or sealed finishes, as well as (food-safe) mineral oil. jaaronwoodcountertops.com







hesitant to use them, this step-by-step repair will demystify the process. By Ray Tschoepe

Over the past 40 years, epoxy has become somewhat synonymous with architectural conservation. But some people are still reluctant to use epoxies in their own homesnot only are they are expensive (routinely costing more than \$100 per gallon), but they're also a little mysterious.

There's no reason to fear epoxies. Epoxy filler, in fact, can be a cost- and labor-effective way to fix voids left in woodwork by rot or insect damage. Areas that are difficult to replace, or can't be addressed easily by complete or partial replacement of the wood, are all good candidates for epoxy repairs. Here, I used epoxy to fill voids in a porch column base deteriorated by carpenter ants, but the repair process is the same regardless of the damage.

## WHEN TO USE EPOXY

## replace the entire element when...

- The damage coverage is greater than 50 percent.
- . It is square stock that is readily available and easily replaced.
- This is your third epoxy fill on the same piece of wood.

## use a dutchman patch when...

- You're replacing up to 50 percent of the element.
- It must be drilled for screws or milled for joinery.
- · The final product must be clear finished.
- · It's important that you respect the original construction and wood species.

## use epoxy filler when...

- The element would be difficult to replicate with new wood, such as a molded element that would require sophisticated machining or laborious handwork.
- The element can't be easily removed without taking apart other components (example: a pegged window sill).
- · Around 80 to 85 percent of the element is still sound material.







## STEP 1

Remove any paint and old caulk from the wood—this will allow you to see the full extent of the damage. In this case, the base had taken on an unexpected bowed shape and needed to be flattened before filling (otherwise, the filler would effectively "freeze" the base into that shape). Using a thinkerf (3/32" thick) circular saw blade, I cut a several slots in the base, then filled them with wedges of red cedar coated in waterproof glue.

## STEP 2

Next, coat the entire base with an epoxy consolidant. Consolidants-thin or slowcuring epoxies that surround the friable wood fibers with a hardening resin-should be used in conjunction with fillers to provide good adhesion. Let the consolidant cure for several hours before moving on to the next step.



## **EPOXY DOS** & DON'Ts

Do remove epoxy with white vinegar or acetone while it is still uncured. Cured epoxy is very difficult to remove.

Do try dipping your putty knife in rubbing alcohol before you drag it across the filler to help to smooth the dry paste epoxies.

Do use epoxy consolidant and filler from the same manufacturer for the safest results.

Don't put your gloved hand back into the container after mixing epoxy-you'll risk contaminating one container with the material from the other. If you need to make more epoxy, change your gloves to a clean pair.

Don't rush. Undermixing epoxy is a well-documented cause of failure. Mix for at least three minutes using your watch or cell phone as a timer.

Don't use epoxy when it is very cold (under 40° F) or very hot (over 90° F). Unless you have a lot of experience, curing at these extremes can be very unpredictable.



## STEP 3

Once the consolidant has cured, there's another step before filling. The voids in this piece are not simple holes—because insects made them, they're an interconnected network of tunnels. If you poured a filler into the holes in the base, it would likely run out of the cracks and all over the work surface. To prevent this, you first need to dam the cracks with epoxy putty; you can use any of the paste-like epoxy fillers that appear on the market. Once you've thoroughly mixed the putty (see "How to Mix Epoxy," page 53), press it into the cracks and crevices along the upper surface and the edge of the base to seal it against leaking.

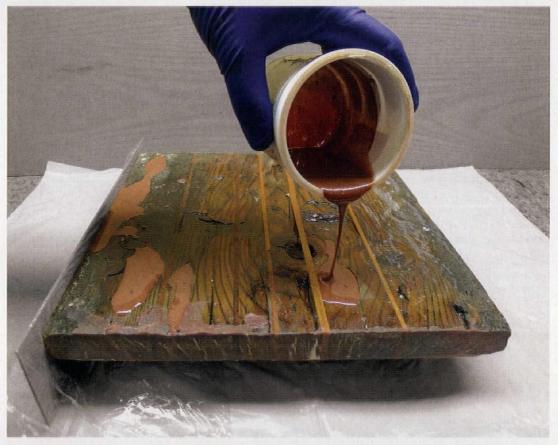




## WHAT TYPE OF FILLER DO YOU NEED?

**Simple paste** fillers are best for clearly defined surface defects and holes, or when complex shaping is required, such as in a molding.

## Variable viscosity fillers excel where voids, insect tunnels, or cracks may exist below the surface.



## STEP 4

Once the dams have cured, it's time to pour a thin liquid epoxy into the wood. This pourable filler is thin enough to flow into all of the unseen insect passages on this column base; it's also helpful when filling fissured wood, which you might find on a weathered windowsill, for example.

Pour the liquid epoxy until all of the voids appear to be full. Wait for several minutes, and

you'll see depressions develop, which indicates that the epoxy is penetrating into the wood and it's time to add a little more. Do this until it seems that no more can be absorbed. When this cures, you may find that minor depressions have developed. These can be filled by pouring more epoxy or using ordinary wood fillers to cover tiny holes and pits.



## STEP 5

Once the epoxy has fully cured (the time is dependent on temperature, but it's best to leave it undisturbed for at least 24 hours), you can sand, paint, and reinstall the wood. While phenolic microballoons make the epoxy sandable, they are plastic, so machine sanding can cause the paper to clog fairly quickly. Keep plenty on hand and use a lower speed.



## **HOW TO MIX EPOXY**









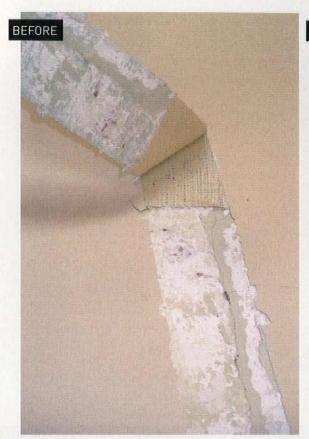
## **PASTE FILLER**

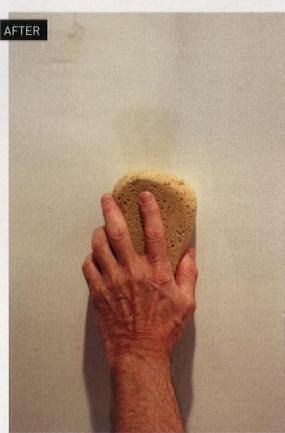
Paste-type epoxies require mixing two dry, paste-like components, usually in a 1:1 ratio. Wearing latex gloves, scoop half the needed amount from one container (part A); using your other hand, scoop out an equivalent sized ball from the other (part B). Knead the two scoops together until the color is uniform.

## VARIABLE VISCOSITY FILLER

Pourable fillers require a little more patience, but they can be extremely versatile. Mix the components, according to instruc-

tions, in a paper cup or thick plastic container [1]. Stir the epoxy with a small wooden or plastic stick for a minimum of three minutes [2]. Then add phenolic microballoons (available from epoxy suppliers) to expand the epoxy without weakening it [3]. You can usually add microballoons in a volume equivalent to the mixed epoxy—for example, up to 5 cubic inches of microballoons for 5 cubic inches of epoxy. This will slightly thicken the epoxy, increase the volume, and make it easier to sand when cured. If desired, you can slowly add silica [4] to bring the epoxy to a paste-like consistency.





## **Patching Plaster**

Plaster—common in old houses built between 1700 and 1940—is usually a mixture of lime putty, sand, and animal hair applied over wood lath. (Gypsum was later added to the mix.) Properly installed, plaster is squeezed through spaces between the lath to form "keys" (a kind of hook) that help keep it in place. Of all the problems affecting plaster, separation and cracking from the lath is the most common.

Today, you don't need to know how to apply three-coat plaster to repair cracks and holes. Repairing loose plaster is straightforward, and consists of two distinct tasks: reinforcement and cosmetic surface applications. By reattaching the plaster to the lath, you're using the lath to bridge and stabilize the plaster. Fix the structural issues, and any surface treatment will last.

All plaster failure starts as small cracks, actual holes, or missing keys. In a well-maintained home, your plaster walls and ceilings should last forever. By Rory Brennan

## MATERIALS SUPPLIES

- □ Plaster repair adhesive kit
- Patching plaster to use in deep holes that extend down to the lath (Look for one specifically made for repairing old plaster.)
- □ Ready-mix joint compound for filling drill holes and cracks, and topping patches (available at many good hardware and building supply stores)
- □ Disposable drop cloths and plastic sheeting to protect adjacent surfaces

## TOOLS

- □ Drill
- □ 3/16" masonry bit
- □ #2 Phillips driver bit
- ☐ Shop vacuum with fine dust bag
- □ Caulk gun
- □ Putty knife
- □ Joint compound "mud pan"
- □ Plastic washers and drywall screws, for clamping

## **BEFORE YOU START**

Press on the plaster to see if it's loose. On cracks, place one thumb on the crack, and use your other hand to alternate pressing on one side of the crack and then the other. Any movement felt under your thumb is a sign the plaster needs reinforcing. You also can drill a 3/16" hole through the plaster to the lath. Feeling a little jump as the bit drills through the plaster, before it hits the lath, signifies a gap between the two and means the plaster needs to be reattached.

Plaster is much easier to fix before it falls apart. Maintenance repairs are much less expensive—and less messy—than picking plaster up off of the floor.

















## STEP 1

Along the crack's length, drill <sup>3</sup>/<sub>16</sub>" holes on both sides, about 1<sup>1</sup>/<sub>2</sub>" apart, in every other lath. (Most lath is 1<sup>1</sup>/<sub>4</sub>" wide, spaced <sup>1</sup>/<sub>4</sub>" apart, and laid horizontally on walls.) If there are existing damage holes extending down to the lath, drill <sup>3</sup>/<sub>16</sub>" holes 1<sup>1</sup>/<sub>2</sub>" away from the edge of the hole, around the perimeter—one in every lath. Next, vacuum out the holes you drilled. You now should have clear access to the space between the plaster and lath.

## STEP 2

Spray the conditioner from the adhesive plaster repair kit into each hole and on any exposed lath [2a]; it will soak into plaster and lath, preparing them to bond to the adhesive. Use the caulk gun to squeeze up to one handle-pull of adhesive into each hole [2b].

## STEP 3

Use the plastic washers and screws to clamp the plaster into "soft contact" with the lath—pulling the plaster to just touch the lath, while leaving room for the adhesive to flex. In 24 hours, after the adhesive has cured, remove the clamps. The plaster is now stable, bridged subsurface with the lath, and will not re-crack.

## STEP 4

Using patching plaster, fill the deep holes down to the lath [4a], then scrape the patching plaster with a putty knife, leveling it with the edges of the hole. Skim plaster over the drill holes and patch with three very thin layers of joint compound (you should still be able to see the plaster surface through it), scraping ridges and bumps between the layers. Scrape the compound one last time with a putty knife [4b], then wipe it down with a damp sponge, and wait for the surface to dry before priming and painting.



## More Online

Get 6 more tips for successful plaster patching at **oldhouseonline.com**.

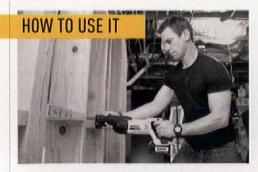


## Cordless Recip Saws By Mark Clement

In the grip of a strong-handed professional, a reciprocating saw is mainly associated with one thing: demolition. But in the hands of a strong-minded pro, one who knows that old houses are most effectively worked on by picking them apart, not bashing them to pieces, a recip saw can be a surgical instrument. Used to cut nails between studs, remove rotted window frames, or plunge into that unfortunate 1980s countertop in your 1880s farmhouse, they can help reveal the treasure buried beneath.

They're also a go-to tool for DIY and weekend work, especially with the powerhouse battery technology that's finding its way into increasingly affordable tools. While you may never cut out a structural framing member in your home, you might need to remove a tree branch that breaks in a storm, cut out a rotted porch ceiling, or take 1970s-era wall paneling out of the basement.

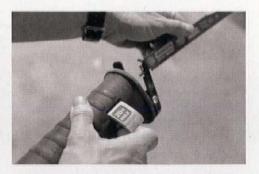
I look for two main elements when buying a new recip saw: a blade clamp that works and a saw with some mass. Because blades can get first-degree-burn hot, an easy-to-reach lever or blade release that doesn't require reaching inside the blade shoe will save your fingers during blade changes. And the more you plan to use it, the more meat and muscle you'll want in a recip saw. Lightweight tools are designed for occasional use.



To operate a recip saw effectively and safely, your body needs to be in the right position. Square your shoulders as much as possible and get the forearm of your trigger hand in line with the tool body while holding your elbow at a 90-degree angle.



To get control of the saw's reciprocating motion, get a tight grip and firmly press the shoe into the work for the duration of the cut. The piece being cut—whether flimsy metal or a beefy fence post—acts as a sort of fulcrum that enables cutting.



Changing blades on a recip saw shouldn't be complicated or a struggle. Blade-change devices should be simple to operate (especially with gloves on), releasing the blade with a minimum of fiddling and fumbling.

## **Brace Yourself**

The out-and-back stroke of a recip saw is ideal for sawing through things that don't want to be sawn through. At the same time, if you don't have control of the saw, nothing is going to get cut. Start by getting a good grip on the saw and putting your body in position to control it. Press the shoe (the steel plate the blade passes through) firmly against the work. If either moves too much, you'll know right away. Let the waste piece fall away unobstructed—trying to catch it or holding the end up somehow can result in a pinched blade or compromised balance if you're on a ladder. -Mark Clement, Host of MyFixItUpLife



## Head to Head

FROM POWER PERFORMERS TO STRIPPED-DOWN VERSIONS FOR BEGINNERS, THE SAWS WE TESTED HAD SOMETHING FOR EVERYONE.



## **RIDGID 18V X4**

The X4 got high marks for its many special features, especially the optional orbital action that "turns demolition work into child's play, but can be turned off when you need to be more precise," said DIYer Juan Aviles. Other details garnering raves included the tilting shoe, grippy rubber body, and a separate work-light switch just under the trigger. A nose-heavy design and noise ("a high-pitched whine") were the only black marks.

Get It: \$199, ridgid.com



### **PORTER-CABLE 20V TIGER SAW**

The lightest-weight saw of the bunch, the Tiger Saw surprised testers by delivering as much cutting power as its heftier counterparts. The weight reduction means more vibration, however, and special features like a work light and adjustable shoe are nonexistent. But for those who don't need all the bells and whistles, "it's a good, basic, bare-bones recip saw," concluded tester Jude Herr.

Get It: \$170\*, portercable.com



## RYOBI 18V ONE+ (C)

A lightweight, budget-minded option for casual users, the Ryobi saw's compact profile made it a good choice for work in tight spaces. Its special features were a bit of a mixed bag: Our testers praised the anti-vibration handle and variable-speed trigger, but they weren't crazy about the shoe adjustment (which relies on an Allen

wrench attached to the tool) and awkwardly

Get It: \$110\*, ryobitools.com

placed lockout switch.



## **MILWAUKEE 18V SAWZALL**

The relative heft of the newest Sawzall was both a blessing and a curse: On the plus side, it dampened vibrations and helped prevent recoil. But most testers felt this heavy-duty workhorse was too much saw for the weekend warrior. However, features like easy blade changes ("The best I've experienced thus far," said contractor Andy Doyle), a fold-away hook, and a responsive trigger make it a winner for anyone doing regular demo work.

Get It: \$299, milwaukeetool.com



## **DEWALT 20V MAX**

Our testers almost unanimously praised the DeWalt saw's unique four-position blade clamp, which made it easier to get into tight areas. "It made for very comfortable hand positions no matter what the job was," said Aviles. The just-right weight and variable-speed trigger won raves for facilitating smooth cuts; gripes included the lack of an LED work light and a recessed blade collet that tended to collect debris.

Get It: \$249, dewalt.com



## Clean House the Old-Fashioned Way

Tried-and-true techniques for making your house sparkle.



## Add dust corners

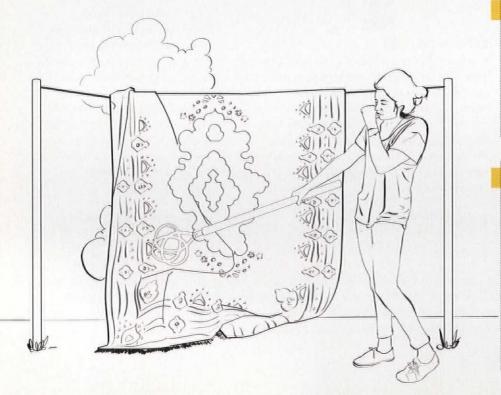
Victorian homeowners thought dust carried germs and disease, so they aimed to eradicate it from virtually every surface of the house. Thus, dust corners were born. This simple invention—a triangular piece of metal, often with decorative designs—was commonly nailed into the corners of stair treads, keeping dust out of those tiny crevices and making it easier to keep the house tidy. Today's Victorian homes can get a cleaning boost, as well as a little vintage charm, through their installation.





## Refresh rugs

Before the invention of vacuum cleaners, folks would regularly beat their rugs to rid them of dust and debris. This technique—best performed on a sunny day—remains the best way to deep-clean rugs.



## STEP 1

Sprinkle baking soda in a thin layer over the entire surface of your rug, and let it sit for an hour or two. Next, look for a place outside where you can hang your rug: a tree branch, a laundry line pole, a sturdy fence, etc. Make sure whatever you choose is tall enough to keep most of the rug off the ground, and strong enough to hold it in place.

## STEP 2

Roll your rug up and move it outdoors, hanging it so it's almost entirely off of the ground. Then, take a rug beater—either an actual whisked rug beater or a broom, baseball bat, sturdy tree branch, etc.—and thoroughly smack the rug from all angles, on both sides. Repeat until no dust is released when you hit the rug. After you've cleaned both sides, rearrange the rug so you have access to the middle portion as well. Leave the rug in place to air out for a few hours (or most of the day) before returning it to the house.

## Scrub down the stove

It's inevitable that, with regular use, your stove will get covered in grease. Dishsoap wipedowns can't remove all of the accumulated grime, and eventually-about once a year or so-you should undertake a heavy-duty scrubbing of your stove. The following process works on both nickelplated and porcelain-coated stoves and parts. Start by procuring some common cleaning elements: a 3M blue scrubber (you can use the green ones on porcelain, but not nickel-plated finishes); a small, soft brass brush; and a cleaner good at degreasing-Dave Erickson of Erickson's Antique Stoves recommends Simple Green.

## STEP 1

Remove the grilles and burner covers, and submerge them in a five-gallon plastic tub with three parts Simple Green and one part water. (If you have an electric stove, only soak the drip pans, not the burners.) Burner covers that are heavily coated in grease can first be placed on the sidewalk and sprayed with oven cleaner before going into the soaking tub (allow the oven cleaner a couple of hours to do its job). Next, cover up the adjoining floor with a dropcloth or newspapers. Then, wearing gloves and working in a ventilated room, completely spray down the stovetop with the Simple Green. Let it sit for 20 minutes or so, then use the scrubber to gently remove the accumulated muck. After you have loosened some material, rinse with clean, warm water. Repeat the process until all the gunk is gone. On porcelain, you also can gently scrape using a sharp 1" razor blade.

After an overnight soak, the grilles and burner covers (or drip pans) are ready for a scrubdown, too. These can be scrubbed with the wire brush. Oven interiors should be tackled with a standard oven cleaner; always follow manufacturer's directions.

## STEP 2

Once the parts are clean, make sure to completely dry the burner covers-lay them in the sun for a few hours, or put them in a 250-degree oven for an hour. Then, season them to help keep food residue from accumulating in the future: Lightly spray with olive oil Pam (not the vegetable oil version), then rub with a rag. The oil also will make them black and shiny. After replacing the covers, if the flame fires unevenly, check for an obstructed hole. Straighten out a paper clip, and gently insert its end into the holes around the burner; the flame should bounce right back.

## 66 We arrived home to find our puppy gnawing on the staircase!



My husband and I fell in love with our 1920 Colonial Revival house at first sight, so we were horrified when we arrived home one night to find our new puppy gnawing the bottom tread of the grand center staircase. Teeth marks stretched across several inches, and a couple of white dips were visible where she had removed chunks of the finely patinated finish to expose raw wood. While we've since discovered that a sprinkling of cayenne pepper keeps our teething pup at bay, we have no idea how to fix the damage to the unusual and expensive maple tread. – *Kalliope Konjas* 



## Share Your Story!

What have you, your spouse, pet, contractor, previous owner (you get the picture) screwed up? Email us at **ohjeditorial@aimmedia.com**.

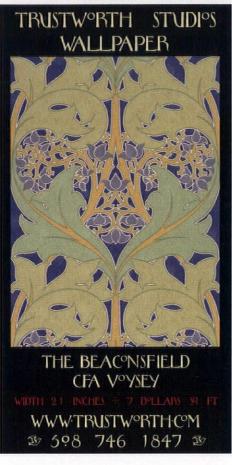
## THE FIX

We checked with furniture restorer Dennis Bertucci, who has more than 30 years of experience working with wood finishes. He recommended two repair methods for the different types of damage:

"Let's start with the easy one first. Light scratches can be blended in color using either a touchup marker or stain applied with a Q-tip or a fine artist's brush. You should choose a stain or marker color that's close to the undamaged wood color, like maple or light oak. Too dark a touchup color, such as walnut, will be more noticeable.

"The area where the wood has been chewed away should be lightly sanded using 150- to 180-grit sandpaper to remove the loose wood fibers. You can then fill the holes with a water-based wood putty, applying it until it's built up slightly higher than the undamaged wood. Let it dry thoroughly, and sand with 180-grit sandpaper until it's flush with the surrounding wood. On this type of wood, you should use a natural (light) colored putty. It may end up being lighter than the undamaged wood after it dries and is sanded, but it's much easier to blend the color of filler going from lighter to darker.

"If you need to darken the filler, here's a trick to help get a good match. Take a paper towel or cloth moistened with mineral spirits or paint thinner, and rub it across the repair, which simulates what the wood and putty would look like if the repair area were just top-coated in a clear finish. This "indicator" will help guide you in darkening the filler to just the right shade. Let the mineral spirits dry for a few minutes, then use either the touchup markers or stain and an artist's brush to blend the color of the filler. After drying, the repair needs to be top-coated with a clear, solvent-based polyurethane. Once the topcoat has dried, you may notice that it's shinier than the rest of the tread. A light rubbing with #0000 steel wool will blend the sheen."



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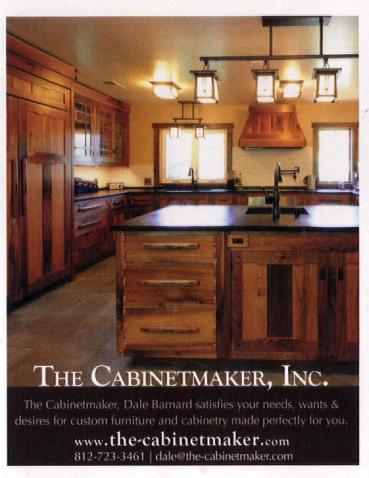






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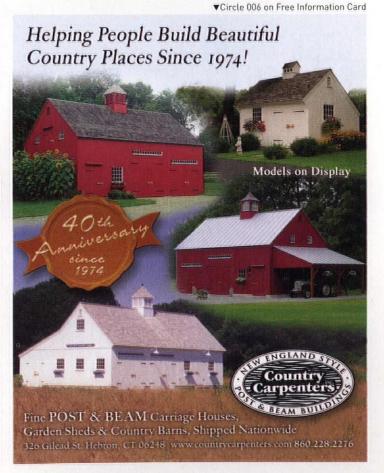
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## DESK TURNED KITCHEN ISLAND

In kitchens where counter space is at a premium, an island can be a lifesaver. And it's not without historical precedent—central worktables appeared in kitchens starting in the 19th century. (Find out more at oldhouseonline.com/kitchen-islands.) If your kitchen's small dimensions (and an even smaller budget) preclude a hefty builtin island, you can create your own from a salvaged piece of furniture. Here, blogger Lesli DeVito shares how she transformed an old school desk into a serviceable kitchen island for her 1880s farmhouse.

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## bow to make it

## 1. CHOOSE A PIECE OF FURNITURE

Your options are virtually limitless: desk, dresser, buffet, sofa table, or even something quirky like an old seed counter or printer's table. But keep the dimensions in mind: You'll want between 3' and 4½' of space on every side of the island—this will keep the counter within easy reach without impeding traffic flow.

## 2. PAINT IT TO MATCH

This step is optional if you already like the way your furniture piece looks in your kitchen. In Lesli's case, she wanted a soothing blue to provide a gentle contrast to her white cabinets, so she sanded the desk with a detail sander and applied two coats of Benjamin Moore's Gossamer Blue in a semi-gloss finish, sanding lightly between coats and topping it with a clear satin varnish. She also replaced the hardware with Restoration Hardware pulls that fit the existing holes.

## 3. ADJUST THE HEIGHT

An island should be roughly the same height as your counters (36" is standard), so if your furniture piece is shorter, you'll need to make up the difference by adding extra material on the bottom. Because Lesli wanted the ability to move her island around the room, she added lockable casters to raise the height of the desk from 31" to 34". (For stationary islands, bun feet will work, too.) She drilled a pilot hole in each leg of the desk, screwed in threaded brass inserts, and then screwed in the casters.

### 4. ADD A COUNTERTOP

This will give you an easy-to-clean work surface and help the island feel like a cohesive part of the kitchen. Lesli selected a laminate countertop to match the ones in the rest of her kitchen. Measure the top of the piece, then give those dimensions to a countertop supplier to have a countertop cut to size. To attach her countertop, Lesli removed the desk's existing top from its brackets, and screwed the countertop into them. (Another option: Use construction adhesive to attach the new material directly over the old top.)

## STEALS & DEALS



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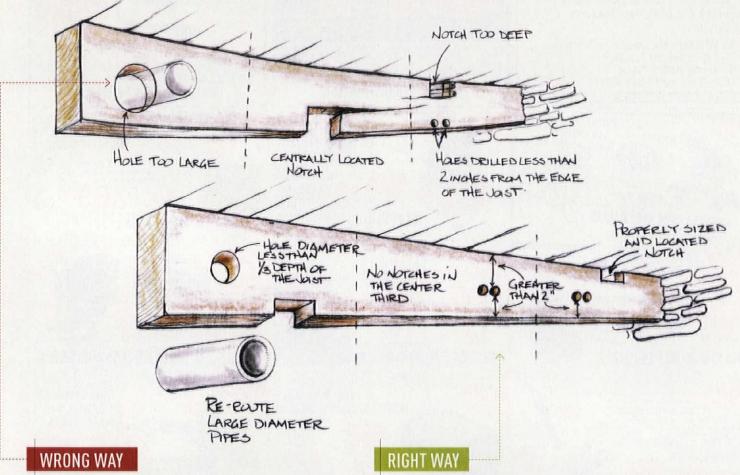
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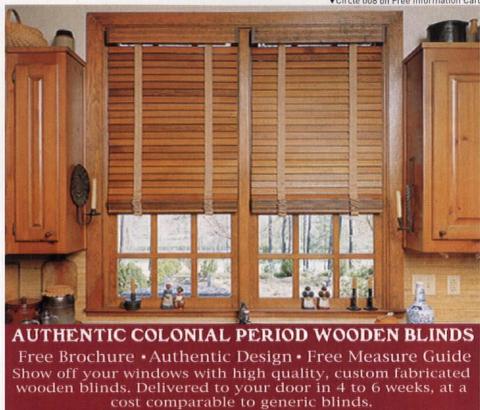
Many of us live in houses built before electrical wiring, indoor plumbing vents, and radiators. As these "mechanicals" were added through the years, their installation often was hidden away in walls and floors, sharing space with the structural members of the building. If these retrofits aren't carried out properly, they can compromise the structural integrity of joists, putting your entire house at risk. By Ray Tschoepe



Improper cuts into structural beams can cause them to crack and fail. Common mistakes include cutting holes too large or too deep, and drilling holes too close to the edges of beams. Putting holes within 2" of the edges will weaken beams. Another common problem: failing to reroute wiring and plumbing that requires passage through a number of joists, particularly if the plumbing would create large holes. I always advocate rerouting drainage pipes, since they head downhill and eventually will come too close to the edge of the joist.

Several rules of thumb show up in almost every building code, which provides guidelines that regulate cutting solid wood joists in a way that minimizes the effect on the overall load-carrying capacity of each beam. You can notch joists to conceal plumbing and wiring under floors or above ceilings, but make sure that you never notch in the middle third of a joist. When you do cut a notch, be sure that it is no wider than a third and no deeper than a sixth of the beam's depth. For example, if your floor joist measures 9" deep, a notch should be no larger than 3" wide and  $1\frac{1}{2}$ " deep. Finally, drill any holes close to the center axis of the joist.





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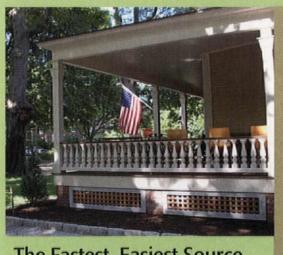
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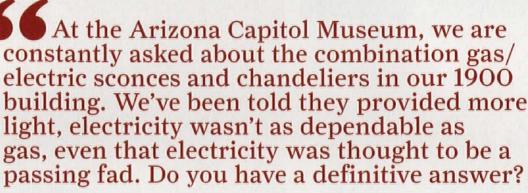
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-Patrick Lutz, Arizona Capitol Museum, Phoenix, Arizona



**Patricia Poore** is Editor Emeritus of Old House Journal.

I have read these same claims in various books and heard them in museum tours from New York to Pasadena: that houses were already piped for gas, that electricity at first was extremely unreliable (and people were even worried about "radiation," or at least worried that the brighter light could damage the eyes). Because your staff is providing this information to the public, I looked for credible original sources to cite.

Books in my library agree about the slow adoption of electrical lighting. Even more to the point are references I found online from *The American Gas Light Journal* of October 9, 1916, and original sources quoted in *The Springfield Gas Machine: Illuminating Industry and Leisure*, 1860s-1920s, by Donald W. Linebaugh (Univ. of Tenn., 2012).

Combination fixtures (called "inartistic" by some at the time) often were recommended.

I conclude that there were real dangers in early electricity—mostly from fire due to poorly insulated wiring; that early electricity was unreliable, as the infrastructure was not yet in place; that the gas mantle (incandescent gaslight) was a breakthrough that brought the quality of gaslight up to that of electricity. Thus the pendulum swung several times between the 1860s and the 1920s.

Then there was the marketing war, with claims true and bizarre on both sides. Gas companies claimed that burning gaslight "sterilized" the air and made it healthier, for example.

In my own opinion, the adoption of dual or combination fixtures also may point to the era's preoccupation with technologies.



**66** For an antique Eastlake double bed, I need to find attractive, old-fashioned, heavy-duty casters. The pretty ones don't come close to my load requirement of 150 pounds each (600 pounds total).

-Alice Slingerland, Delmar, New York

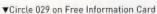
My first thought was that you're looking for piano casters, but a quick search turned up models with modern rubber wheels and steel housings; even the brass ones looked industrial. I asked Scott O'Brien at Whitechapel Ltd., a manufacturer of fine vintage-style hardware. Their catalog shows pretty ball-type, rolling casters with sleeves for the bedposts. Scott answered that, in fact, you need grand-piano casters, along with cups underneath (so the casters don't dent the flooring). He suggests their large brass piano caster, shown at left (opening 2½" square, rise 2¾", wheel diameter ½"). They are available in antique or polished brass for \$118 each: whitechapel-ltd.com.

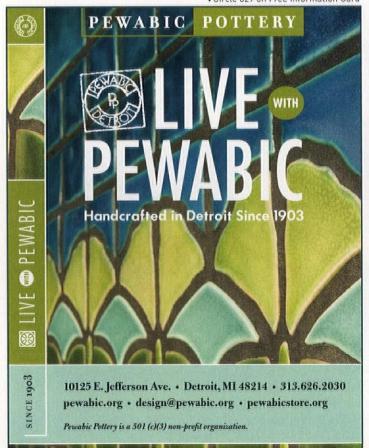


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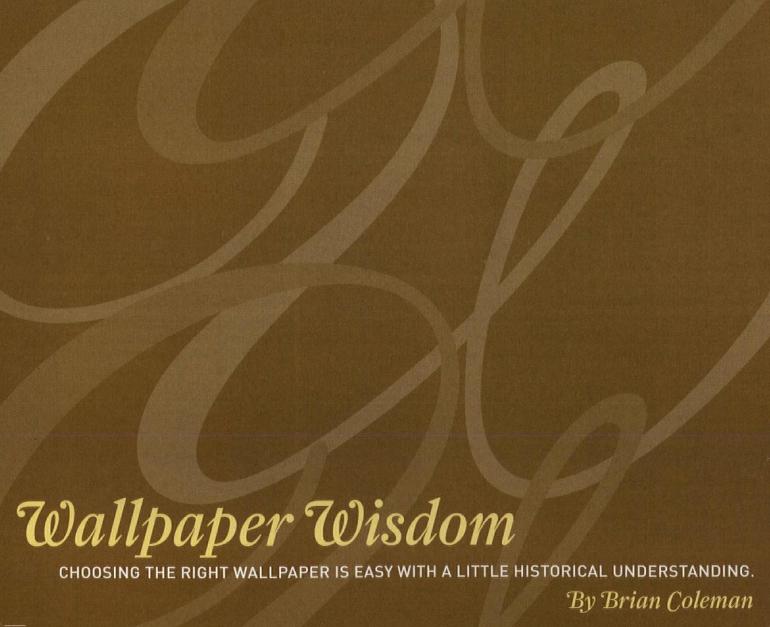


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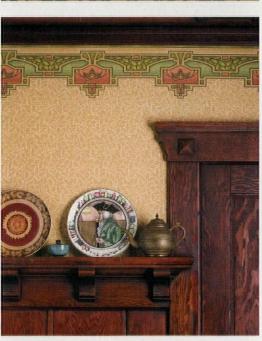
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#### Wallpaper has been around for a couple of millennia.

The Chinese decorated interiors with painted sheets of rice paper around 200 B.C.; painted canvas was used during the Middle Ages as a substitute for more costly tapestries on castle walls; and handmade, wood-block prints glued to linen and attached to walls in Elizabethan England offered protection from damp and smoke. But it wasn't until the English invented a roller machine for printing wallpaper in 1839—just a few years after their repeal of a wallpaper tax—that paper became affordable to the middle class. For the next century, walls and ceilings were covered with papers in both England and the United States.

Machine-printed papers soon dominated the market as costs fell and advances in registration and printing improved their quality, but block-printed papers remained the finest for their individual colors and handcrafted uniqueness of design. The discovery of aniline dyes in 1856 greatly increased the color choices available as well (and they were much healthier than arsenic- and white-lead-based papers).

If your home was built between 1870 and the early part of the 20th century, your wallpaper options

NATURAL THEMES ABOUND IN EVERY STYLE. CLOCKWISE: COLONIAL REVIVAL LINCRUSTA, I GIN'S DIAPER-PATTERNED TRIAD, BRADBURY ARTS & CRAFTS ARCADIA BORDER, AND MASO & WOLF'S AESTHETIC SWEET WILLIAM, PREVIOUS PAGE: ART NOUVEAU WALLPAPER FROM SWITZERLAND (NOW DISCONTINUED) DRESSE UP A TINY BEDROOM.

#### **Arts & Crafts**

Walls in the Arts & Crafts era were the opposite of heavily patterned and overlaid Victorian room treatments. Instead, papers bore simplified, honest representations of designs found in nature: flowers, leaves, trees, and animals, which were represented in muted tertiary colors and accompanied by a single frieze.



### The Tertiary Wheel

The Arts & Crafts tertiary color wheel blends primary and secondary colors with their adjacencies for uniquely soft, muted shades. Patterns often combined colors found across the wheel, like reddish-orange with green, or gold with blue.



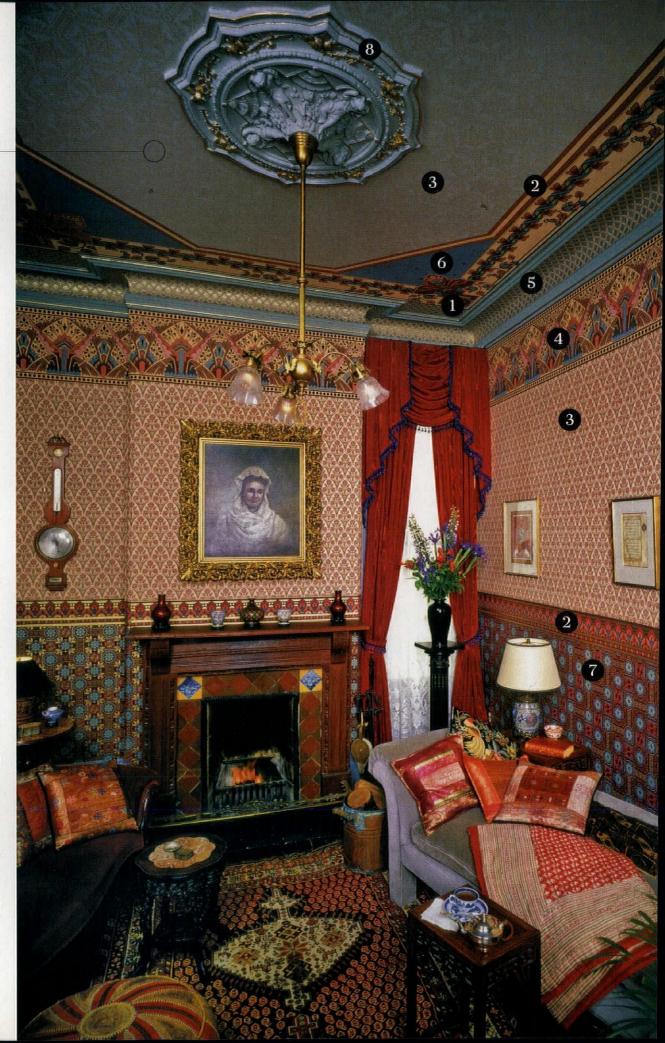
#### Victorian Treatments

Rooms were elaborately papered in the Victorian era, divided into sections, each of which had its own ornament and patterning. A typical high-end late 19th-century room could have multiple elements, as with this Dresser roomset from Bradbury & Bradbury.

#### 1. CORNER BLOCK

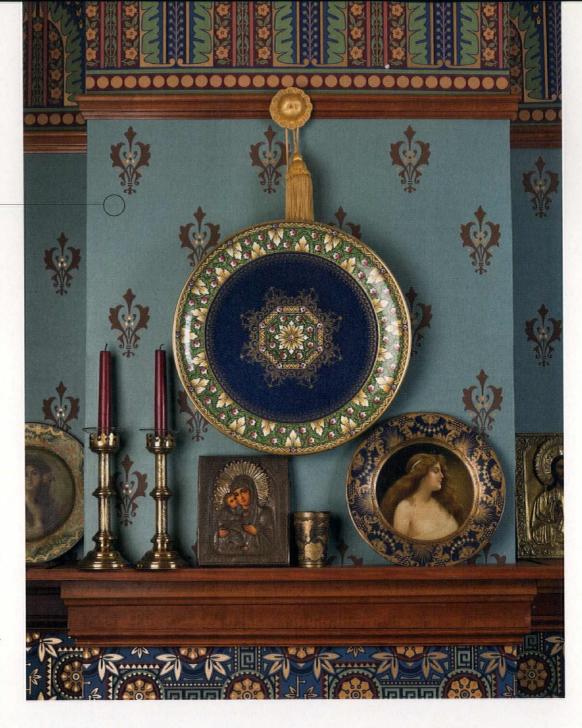
Decorative blocks set at ceiling corners, used to anchor the overall design.

- 2. BORDER Bands between the enrichment and the fill (some ceilings would have had several complementary bands).
- **3. FILL** The wall or ceiling's central paper, often in the lightest colorway.
- **4. FRIEZE** The area between the wall fill and the cornice.
- **5. ENRICHMENT** Usually a darker and more heavily patterned paper between the border and the fill.
- CORNER FAN Sometimes used to soften ceiling corners inside the fill.
- **7. DADO** A lower wall division, used to define the base of the walls.
- 8. ROSETTE Ornamentation in the center of the ceiling, usually around the chandelier, that was the focal point for the overall design. May be plaster (as here) or paper.



#### 19th-Century Romantics

If you own a home built between 1820 and 1860, think classically inspired design: 18th-century rococo swirls and naturalistic, almost three-dimensional flowers (cabbage roses were a favorite), often in vivid greens, pinks, maroons, and reds, were in vogue. Those rich colors weren't as garish as you might think, as rooms were darker, lit by flickering gas jets. Gothic patterns (pointed arches and trefoils, Tudor roses and heraldic lions) also were popular during this period, with writers such as Sir Walter Scott championing the romance of the Middle Ages. Gothic papers often had an ecclesiastical palette: Primary reds, blues, and golds were a favorite combination of A.W.N. Pugin, the champion of "morally correct" Gothic design.



are vast. Designs were a mix of styles, with tastemakers such as Owen Jones (whose influential *Grammar of Ornament* is reprinted today) emphasizing historic authenticity with stylized patterns that often featured Islamic or Moorish motifs. After Commodore Perry's expedition to Japan in 1853 opened the wonders of the Far East to the Western world, "Anglo-Japanese" style was in vogue, and for the next several decades walls were covered with stylized fans and crescent moons, owls and bats. The Aesthetic Movement made design a national crusade, and "Art for Art's Sake" became the motto from California to New York. The period's decorating bible, Charles Eastlake's *Hints on Household Taste*, advised homeowners to divide walls into three sections for more visually appealing rooms: dados on the lower half, fills in the middle, and friezes or borders on top. (See "Divided Walls," page 78.)

A room's location determined the colors and types of papers used.

Hallways and passages were meant to be neutral, even somber, so as not to compete with more ornate parlors and dining rooms. Here, trompe-l'oeil marble and stonework patterns were recommended, or perhaps Lincrusta to impersonate tooled leather. Public rooms pulled out all the stops, with every surface from the ceiling down layered with pattern and design in a show of the homeowner's education and good taste. Bedrooms, baths, and even the nursery also were adorned with decoratively patterned papers.

Analogous colors such as amethyst purple and sapphire blue, or contrasting hues such as hunter green and madder red, would be "pleasingly combined." Tertiary colors (combined hues producing softer, more subtle tones) also were popular—an olive green paper accented with burgundy and gold, or perhaps a dash of peacock blue fashionably highlighted with terracotta on the woodwork and trim. (The darker colors were not only handsome but practical, too, for







ARTS & CRAFTS

VICTORIAN

**COLONIAL REVIVAL** 

### **Divided Walls**

During the latter part of the 19th century, dividing walls into horizontal bands became a fashion statement. It drew attention to a home's architectural features, and added interest and energy to more formal public spaces. The carefully orchestrated treatment would appear in the most visited rooms—dining rooms and parlors, for example. It would be uncommon in bedrooms, except perhaps in a very formal high-end Victorian. Divided walls would continue, and change, into the 1930s.

This three-part treatment varied by architectural style. Arts & Crafts houses often had a high paneled wainscot topped by a frieze and possibly a plate or picture rail. In Victorian houses, a combination of papers could be used to fill in for more expensive woodwork—a paper dado topped with a border, for example, instead of wainscoting and a chair rail. Colonial Revival homes often had wainscoting and a chair rail topped with a wide expanse of fill.

hiding dirt and scuff marks).

Papers would have been plainer in a Craftsman home or a bungalow built between 1900 and 1925. William Morris, the founder of the Arts & Crafts movement in England, and Gustav Stickley, chief proponent of the American Craftsman style, both championed "honesty" in design, the importance of hand craftsmanship, and an emphasis on animals and nature: ginkgo leaves, poppies, pine trees, and swallows, with tertiary, "rural" color combinations like forest green and thatch, sienna and ochre. Decorative dados fell out of fashion as walls were simplified and covered with quieter, two-dimensional patterns, while friezes became broader. Specific themes were recommended for each room: peaceful woodlands for dining

rooms, soothing seascapes for baths, and engaging figures for the nursery. And while most of Morris' papers were advertised for the common man, most were hand-block-printed and only affordable to the wealthy.

World War I signaled the end of papered walls and ceilings' popularity. As modernism and International design took hold, unadorned, painted walls replaced earlier polychromed and papered productions. Today's revival of interest in home restoration has resulted in a wealth of choices for period-appropriate reproduction papers, from densely patterned Victorian to straightforward Arts & Crafts. Keeping the period of your home in mind will help make the decisions much easier.

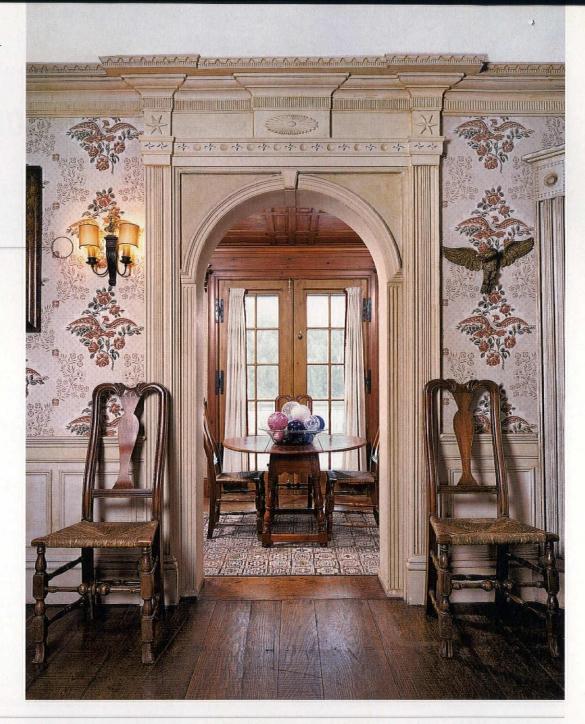


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#### The Colonial Revival Story

The 1890s ushered in new thinking, with influential interior designer (and actress) Elsie de Wolfe's motto, "I believe in plenty of optimism and white paint," leading the way for the Colonial Revival. A reaction to the excess of the Victorians, interiors were meant to be lightly toned, pretty, and airy, and wallpaper designs returned to classic and French motifs: bows and wreaths, lyres, ribbons, and delicate floral sprays. These classic designs blended well with less cluttered interiors. The wealthy favored scenic papers from France, but those who couldn't afford a hand-blocked Zuber paper could order an imitation from Sears or Montgomery Ward for a fraction of the price.









PAPERS IN FEDERAL PALETTES AND TRADITIONAL DESIGNS SUIT REVIVAL HOUSES, TOO. FROM LEFT: DAMASK, A PATTERN POPULAR THROUGH THE TEENS AND '20S; VIRGINIA CREEPERSTYLE PAPER FROM HISTORIC STYLE; EVERARD DAMASK, FROM ADELPHI'S COLONIAL WILLIAMSBURG COLLECTION. ABOVE: ORIGINAL, HAND-BLOCKED PAPER IN A 1919 COLONIAL REVIVAL.

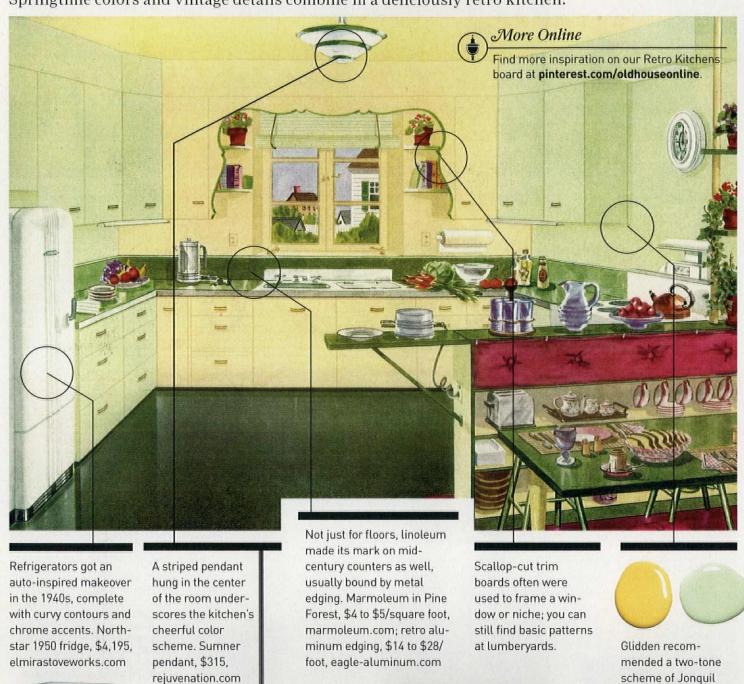
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and Mint Green in this 1946 booklet; today, the company's color experts advise using **Buttered Sweet Corn** and Mint Shake. \$27/ gallon, glidden.com



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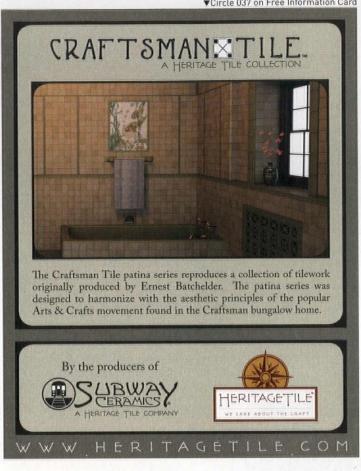
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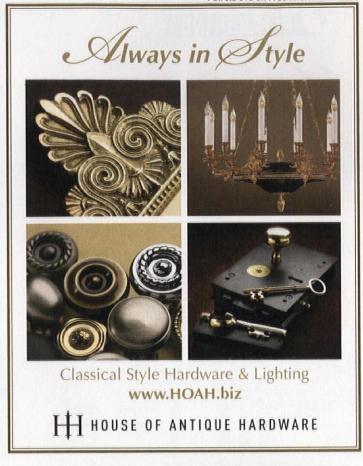
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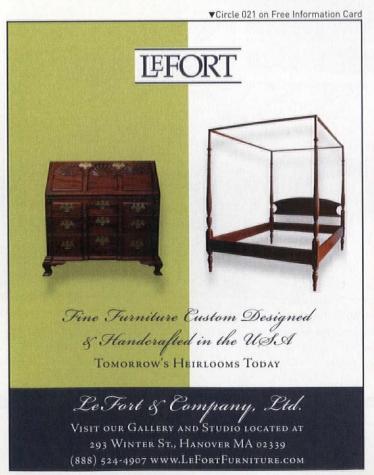
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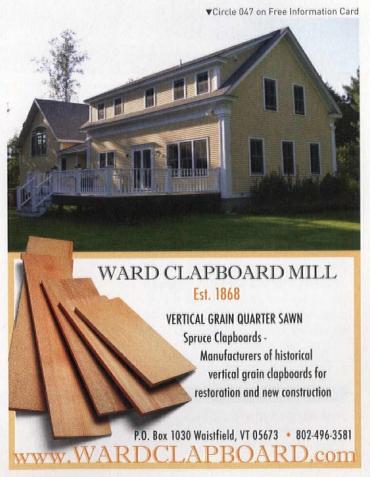














## 66 Porches? We don't need no stinkin' porches! >>



-Lyna Mancuso Corbley



#### DON'T

Break the building envelope with additions. While the unaltered house's porch fits nicely under the second story, allowing the front gable to dominate the entry façade, this house throws those proportions out of whack by tacking on a boxy vestibule and a brick fortress of an entrance.

#### A DEEP, INVITING FRONT PORCH is a

prized feature on any old house, harking back to the days when sitting on the porch and watching the world go by was the height of evening entertainment. On Shingle Style houses like these, the porch could be especially cozy, tucked under the second story and cocooned behind a knee wall instead of a balustrade-which makes it all the more puzzling why someone would wall one off entirely with bricks and vinyl siding.

#### DO

Respect original building materials. This similar house nearby maintains its historical integrity with mustard-colored shingles on the second story and clapboards on the first, a brick foundation, and original windows with varied sash profiles.

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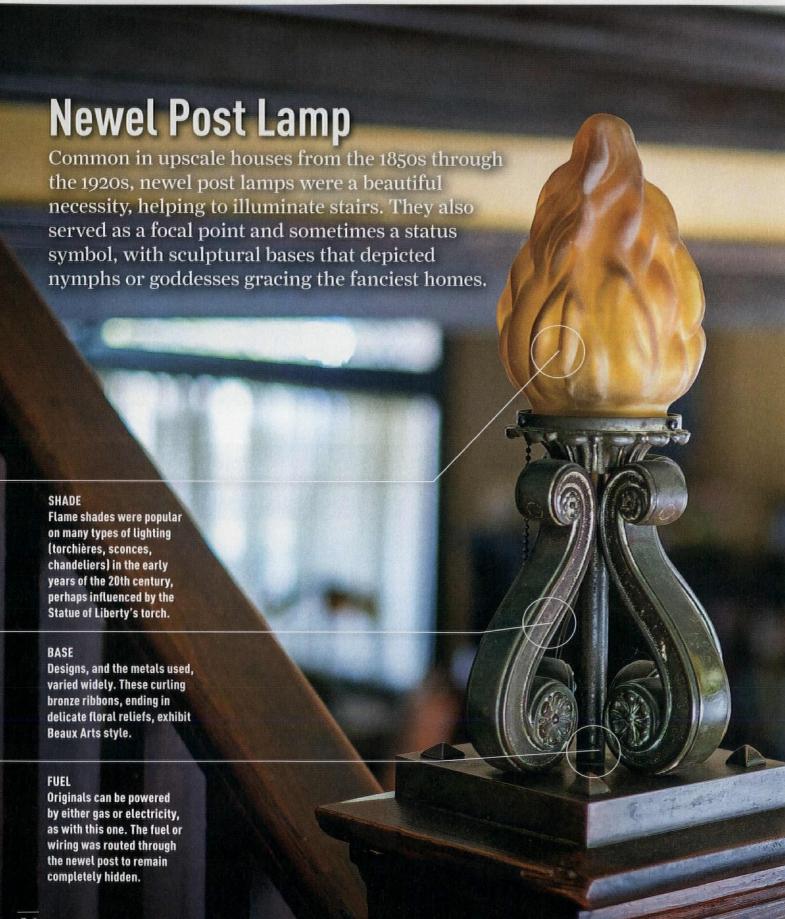
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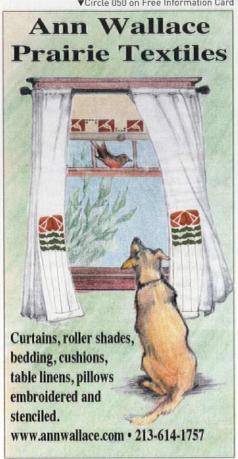
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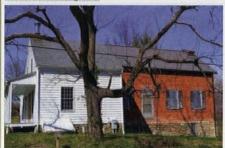
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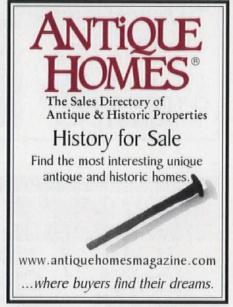
HUDSON, NEW YORK - A 284 year old historic Dutch Farmhouse situated on 26.5 acres. This home was once owned by Jacob S. Rockefeller, uncle of the famous oil baron J. D. Rockefeller. This timeless little masterpiece is full of great detail and design. Two fireplaces on the first floor, original wide plank flooring, exposed hand hewn beams, original doors, wrought iron shutter hinges, original transom windows, Dutch ceramic tiles, Dutch cross bound brick work and Dutch oven in the basement. \$765,000. Harold Reiser. Sothebys. 518-588-5224. www.sothebysrealty.com/eng/associate/180-a-853-4008836/barold.reiser.



STERLING, MASSACHUSETTS - This spacious antique home, built circa 1800 is awaiting restoration. The Federal-style antique retains much original detail including wide plank floors, interior wood work and doors, and historic plaster. Original woodwork includes a fireplace mantle, boxed corner beams and raised panel wainscot. The front foyer includes original dog leg staircase, and the front door features original strap and pintle hinges and transom lite. Some mechanical updates include recent roof on main house, heating plant approximately 10 years old and town water. Sited on a large, level lot. Seller to provide newly designed Title V septic. \$199,900. Petraglia Real Estate. 508-476-7745. <a href="https://www.petragliarealestate.com">www.petragliarealestate.com</a>



RED HOOK, NEW YORK - This 177 acre property offers wonderful rolling farmland with woodlands, wetlands and ponds. It hosts an "old style" spacious, high posted Cape-style house with 2951 sq. ft. of living space. The home with numerous additions was built around 1900 and offers five bedrooms and 3 baths. There is a large barn and the property is suitable for farming or possible subdivision. \$1,600,000. Bob McCaffrey. Robert A. McCaffrey Realty, Inc. 845-265-4113. For more photos please visit us at www.mccaffreyrealty.com





MONSON, MASSACHUSETTS - This antique Federal-style Colonial is a delightful project for people interested in historic preservation. Large rooms with four Rumford-style fireplaces of unknown working condition. Entry way has a leaded glass fanlight above the door. Sun streams through the large windows onto the original wide pine plank flooring. Mudroom, pantry, and laundry just off the kitchen. Front and back stairs for easy access to upper floor. If you have always wanted your own "this old house" antique home project this is the one for you! The house was built in 1825 and is registered with Massachusetts Historic Commission. \$210,000. AnnMarie Damian. Olde Village Realty LLC. 508-729-0458. <a href="https://www.annmariedamian.com">www.annmariedamian.com</a>



SUTTON, MASSACHUSETTS - An extraordinary opportunity. This historic building and outbuildings are currently being used both as a comfortable, updated residence and offices. Located with frontage on Rt. 146 (30,000 trips per day) and Armsby Road, the property could be used entirely for business/ retail/office use or in combination as residence/business use. Large parking lot with additional area for expansion. In very good condition; a mix of preserved antique elements and contemporary updates. Zoned Highway Business. Abutting the entryway to Pleasant Valley PGA Golf Course. \$879,900. Petraglia Real Estate. 508-476-7745. www.petragliarealestate.com



SANDWICH, NEW HAMPSHIRE - High Meadow Farm is an impeccable Colonial house dating back to the late 1700s, sitting on a hill-top with mountain views in three directions. The seven bedroom house has been carefully refurbished and is exquisite in every detail. The property is surrounded by lawns and pastures, with a lovely pond and six stall horse barn. A conservation easement on much of the property protects the surrounding woodlands. \$1,775,000. Lisa Wardlaw. Lamprey Real Estate Associates. 603-253-9293. For details and history visit <a href="https://www.223mapleridgeroad.com">www.223mapleridgeroad.com</a>



WORCESTER, MASSACHUSETTS - This brick antique known as The Heywood Farm has been used as a two family for over half a century, but could easily be returned to use as a large single. New separate 100 amp electric service (3 meters) and two new gas boilers and a young roof. Ready for cosmetic updates but mechanical systems are already done. Located on the east side of town for quick highway access and commuting. There are many original details preserved and the house has a fascinating history. Two car garage and storage shed. \$199,900. Petraglia Real Estate. 508-476-7745. www.petragliarealestate.com

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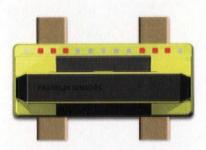
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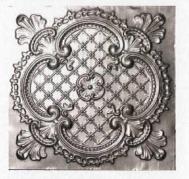
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